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BY

L. O. EMERSON.

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Emerson's Singing School,

A COLLECTION OF MUSIC DESIGNED EXPRESSLY FOR SINGING SCHOOLS.

CONTAINING

A COURSE OF ELEMENTARY STUDY,

GLEES, DUETS, QUARTETS, HYMN TUNES, ANTHEMS, &c.

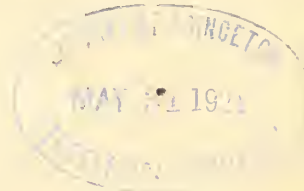
BY

L. O. EMERSON,

Author of "HARP OF JUDAH," "JUBILATE," "CHORAL TRIBUTE," and various other Musical works.

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P R E F A C E .

THE present work has been undertaken at the solicitation of many prominent Teachers of music throughout the country, who have long felt the need of a book of this description. Its object is to furnish, at a much cheaper rate than usual, Music for the Singing School. It is divided into three parts. The principal features of the FIRST, or Elementary Department, are, 1st. An easy and systematic beginning; 2nd. An easy and systematic progress; 3d. An end in view which can be reached with very little labor, the progress from the beginning being more of a pleasure than otherwise.

PART II contains a good variety of secular music, comprising Glees, Four-part Songs, Duets, Quartets, both for mixed voices, and male voices alone.

PART III contains about forty pages of Church tunes and Anthems, of different styles, yet progressive in their character.

PART I.

ELEMENTARY STUDY.

THE subjects that must at first engross the attention of the learner in singing, are *time* and *pitch*. When the pupil can rightly apprehend the movement in music, and rightly interpret the written signs of that movement, and has attained to a practical knowledge of pitch in its melodie changes, then he can take up the study of Expression. It is true that the scholar should be led as far as possible to a correct and tasteful style, even in his early exercises. But this will be rather by imitation than by the direct study of Expression.

The knowledge of time and pitch, which lie at the foundation of musical studies, must be practical; and the methods employed must be such as address themselves to the sense of time and tune, and aim at the development of these faculties. The obscurity which attaches to musical notation, in the minds of many persons, arises from the fact that the things signified in notation are imperfectly apprehended, and not from any defect in the system of notation in common use.

Let the musical elements first be presented to the ear of the pupils; then the visible symbols of those elements, in notation, to the eye; lastly, the theorizing in regard to them.

THE STUDY OF TIME.

Although it is not very important whether the subject of time or pitch be presented first, as they must very soon be united and proceed together, yet as the first steps in time are quite simple, it, with the items of notation which belong to it, is here presented first:—

BEATS.

The proper movement of music is maintained by a division of time into *short*, equal portions, called *beats*.

The principle of regular recurrence or equal division of time may be illustrated by a succession of strokes upon a bell, or upon a table. When the class can distinguish regular from irregular movement in these strokes, they may be represented to the eye upon the board by a number of dots placed at regular intervals, thus:—

.
These represent beats.

ACCENT.

To prevent monotony, and assist in preserving the time, certain beats receive additional stress called *accent*. This also occurs at regular intervals.

Example of every other beat accented:—

! . ! . ! . ! . !

One beat in every three accented:—

! . . ! . . ! . . !

The example being upon the board, the pointer may be used to illustrate accent, giving a slight stress to the accented beats.

MEASURE.

The accented beat, taken together with the lighter ones immediately following, forms a measure.

If one beat in every two is accented, two-beat measure is produced; one in every three, three-beat measure; one in four, four-beat measure; and one in six, six-beat measure. These are called Double, Triple, Quadruple and Sextuple measures.

Double measure may be illustrated by counting steadily, 1, 2, 1, 2, 1, 2, 1, 2, (at about the velocity of pulse-beats.)

A class should attain the ability to count nicely together, with a moderate power of voice, and without letting the voice fall at the end of a measure, observing a slight accent. Care should be taken that the accent be not overdone. It is very important that pupils be taught to count time well. Count any given number of measures required by the teacher.

Exercise in counting triple measure: —

1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3.

Quadruple measure: —

1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Sextuple measure, (a little more rapidly): —

1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6.

No bodily motions, whether of hands, feet, or head, should be allowed on the part of the pupils in connection with counting time, at this stage.

A very slight secondary accent is felt in Quadruple measure on the third beat, and in Sextuple on the fourth; marking the beginning of the second half of the measure.

BARS.

The boundaries of measures are determined in writing by short, vertical lines, called *bars*. The end of an exercise is marked with a *double-bar*.

Bar.	Bar.	Bar.	Double-bar.
measure.	measure.	measure.	

Double measures separated by bars: —

| 1 2 | 1 2 | 1 2 | 1 2 ||

TIME MARK.






The number of beats in a measure is shown by a figure at the beginning: —

Double measure,	2			
Triple measure,	3			
Quadruple measure,	4			
Sextuple measure,	6			






With the above diagram of measures, bars, and time-marks upon the board let the pointer be used, giving the beats upon the board audibly, while the class counts, the teacher putting the proper number of beats within the limits of each measure.

NOTES.

Tones in music are represented by notes. Tones of different length are represented by notes of different shape. There are five kinds in common use, and the tones they represent differ in length in the proportion indicated by their names.

Whole note.	Half note.	Quarter note.	Eighth note.	Sixteenth note.
				

A simple exercise may now be sung by the class, illustrating the use of notes as indicating tones of different length, as follows: —

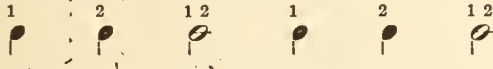
					
1a	1a	1a.—	1a	1a—	1a.—

Place the notes on the board, and have them sung first by the teacher, the pupils imitating, pointing meanwhile.

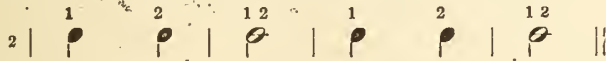
Take an easy pitch with the syllable 1a. Strive to produce a free, clear and easy tone. Proper position must be insisted on in the singing exercises.

NOTES IN MEASURES.

The class will now count Double measure as has been directed above; and the exercise in quarter and half notes being upon the board, apply the beats to the notes with the pointer, as follows:—

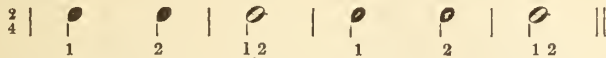


Separate these measures by bars, and place the time-mark thus:—



TIME-MARK COMPLETED.

As it is the quarter note which is here taken to occupy the time of one beat, that fact is indicated at the beginning by placing the figure 4 under the 2 in the time-mark, thus:



The time-mark $\frac{2}{4}$ means that there are two beats in a measure, and that a quarter note receives one beat; $\frac{3}{4}$ three beats in a measure, and a quarter note receives one beat; $\frac{4}{4}$ four beats in a measure, and a quarter note receives one beat; $\frac{6}{4}$ six beats in a measure, and a quarter note receives one beat; $\frac{3}{8}$ three beats in a measure, and an eighth note receives one beat; $\frac{6}{8}$ six beats in a measure, and an eighth note receives one beat, &c. The mark $\frac{4}{4}$ is sometimes used instead of the figures $\frac{4}{4}$.

Now let the pupils turn to different pages in their books, reading and explaining the various time-marks.

RESTS.

Characters indicating a portion of time passed over in silence, are called Rests; these correspond with the notes in name and length.

DIAGRAM OF NOTES AND RESTS.

Whole note . . .	Whole rest . . .
Half note . . .	Half rest . . .
Quarter note . . .	Quarter rest . . .
Eighth note . . .	Eighth rest . . .
Sixteenth note . . .	Sixteenth rest . . .

DOTS.

A dot placed after a note or rest, adds one half to the value of the note, or rest, thus:—

Dotted whole	(O^{\cdot})	equal to	(OO)
" half	(O^{\cdot})	" "	(OO)
" quarter	(O^{\cdot})	" "	(OO)
" eighth	(O^{\cdot})	" "	(OO)

DOTTED RESTS AND THEIR EQUIVALENTS.

Dotted whole	(—^{\cdot})	equal to	(— —)
" half	(—^{\cdot})	" "	(— —)
" quarter	(—^{\cdot})	" "	(— —)
" eighth	(—^{\cdot})	" "	(— —)

When two dots ($\cdot\cdot$) are placed after notes or rests, the second dot adds one half the value of the first

The teacher sings, and the class count the following exercises, and *vice versa*.

$\frac{3}{4}$
 1 2 3 1 2 3 1 2 3
 la la la la la la la.

$\frac{4}{4}$
 1 2 3 4 1 2 3 4 1 2 3 4
 la la la la la la la.

BEATING TIME.

To mark the time, certain motions of the hand are made, called "beating time." In double measure the beats are *down, up*. In triple measure, *down, left, up*. In quadruple measure, *down, left, right, up*. In sextuple measure, if slow, *down, down, left, right, up, up*. If rapid, *down, up*, giving only one beat to each half of the measure.

EXAMPLES IN DOUBLE MEASURE.

$\frac{2}{2}$
 Down, up, down, up, down, up, down, up.
 One, two, one, two, one, two, one, two.

$\frac{2}{4}$
 Down, up, down, up, down, up, down, up.
 One, two, one, two, one, two, one, two.

Note. Question the class in regard to the time-marks, accent, &c. There is no difference in the manner of performing either of the above examples.

EXAMPLES IN TRIPLE MEASURE.

$\frac{3}{2}$
 Down, left, up, down, left, up, down, left, up, down, left, up, np.
 One, two, three, one, two, three, one, two, three, one, two, three.

$\frac{3}{4}$
 Down, left, up, down, left, up, down, left, np, down, left, np.
 One, two, three, one, two, three, one, two, three, one, two, three.

$\frac{3}{8}$
 Down, left, up, down, left, up, down, left, up, down, left, up.
 One, two, three, one, two, three, one, two, three, one, two, three.

The above examples in triple measure, differ only in their representation.

EXAMPLES IN QUADRUPLE MEASURE.

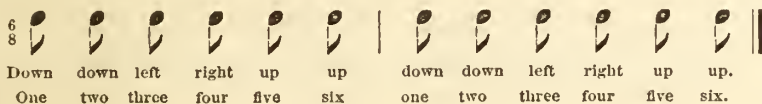
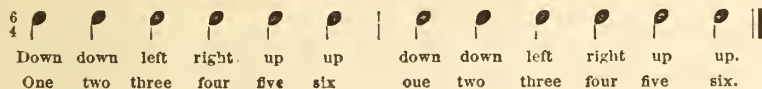
$\frac{4}{2}$
 Down, left, right, up, down, left, right, np, down, left, right, np, down, left, right, np.
 One, two, three, four, one, two, three, four, one, two, three, four, one, two, three, four.

$\frac{4}{4}$
 Down, left, right, up, down, left, right, up, down, left, right, up, down, left, right, np.
 One, two, three, four, one, two, three, four, one, two, three, four, one, two, three, four.

$\frac{4}{8}$
 Down, left, right, up, down, left, right, up, down, left, right, up, down, left, right, np.
 One, two, three, four, one, two, three, four, one, two, three, four, one, two, three, four.

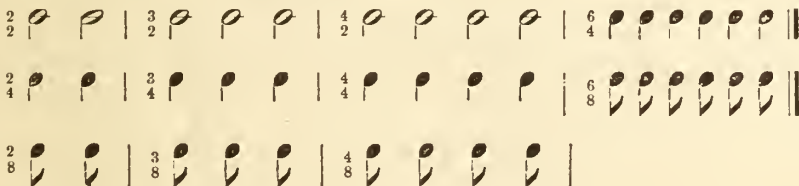
Note. There is not necessarily any difference in the manner of performing either of the above examples in quadruple measure.

EXAMPLES IN SEXTUPLE MEASURE.



Note. The class should be required to sing all of the above examples, giving strict attention to accent, and beating the time. Beating time, however, is designed more especially for the teacher or director: still, the class should practice it, so as to understand his beating.

There may be as many varieties of measures as there are kinds of notes. The following are those in common use.



THE STUDY OF PITCH.

Note. The matters connected with pitch are so much less readily apprehended by the scholar generally than those of time, the teacher will probably find it necessary to devote much the larger share of attention and effort to this branch

of instruction. The melodic exercises, however, being made rhythmical also, if sung in time, give a certain amount of rhythmical training, even without having the subject formally presented.

THE SCALE.

The scale is a series of eight tones, differing in pitch. These tones are named from the names of numbers,—1, 2, 3, 4, 5, 6, 7, 8. The Italian syllables, Do, Re, Mi, Fa, Sol, La, Si, Do, are also applied to the scale.

As the scale is something to be apprehended through the ear, it should first be presented to the sense of hearing alone. No notes or written representatives should accompany it at the outset. The teacher should sing to the class the whole, or a part of the scale with the numerals, and require the class to imitate him. Then the syllables should be committed to memory in their order, and also in their association with the numerals.

To assist in this, they may both be written out on the board, thus:—

1, 2, 3, 4, 5, 6, 7, 8.

Do, Re, Mi, Fa, Sol, La, Si, Do.

Scholars should be able to give the syllable for each numeral, and the numeral for each syllable, when questioned, readily.

Sing the following exercise by numerals:—

1, 2, 3; 1, 2, 3, 4; 1, 2; 1, 2, 3, 4, 5; 1, 2, 3; 1, 2, 3, 4, 5, 6; 1, 2, 3, 4; 1, 2, 3, 4, 5, 6, 7; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5, 6, 7, 8.

Now let the teacher call the above numerals, the class singing the syllables.

Practice the class much as above, care being taken that the right tone is sung to the right syllable, so that the association between syllables and tones may be firmly fixed in the mind.

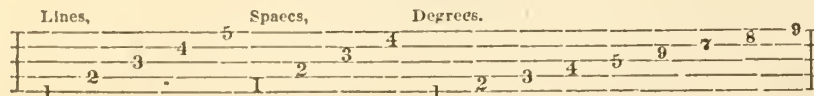
Avoid making skips as yet.

THE STAFF.

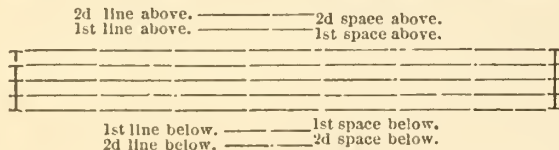
To assist in representing the different pitch of tones to the eye, a character composed of five lines and four spaces is used, called the staff. Each succeeding line or space forms one degree, making nine degrees, which are reckoned from the lowest, upwards. A higher or lower pitch is represented by a higher or lower degree.

When more than nine degrees are wanted, short lines with their spaces, both above and below the staff, are employed.

THE STAFF.



THE STAFF WITH ADDED LINES.

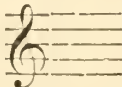


STAFF NAMES.

The degrees of the staff are named from the first seven letters of the alphabet, — A, B, C, D, E, F, G.

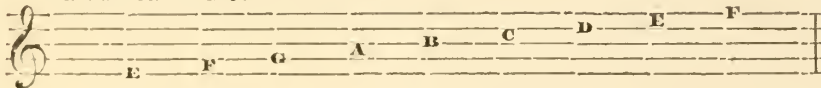
CLEFS.

Characters called clefs are placed upon the staff to determine the literal pitch of each degree. There are three in general use, viz: the Tenor or C clef, the Treble or G clef, thus; —

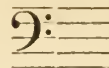


which fixes the name of each degree, as follows:—

TREBLE OR G CLEF.



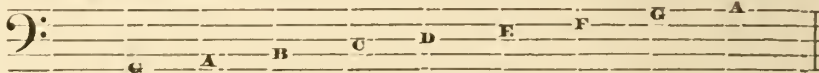
And the Bass, or F clef



which fixes the literal name of each de

gree as follows: —

BASS, OR F CLEF.



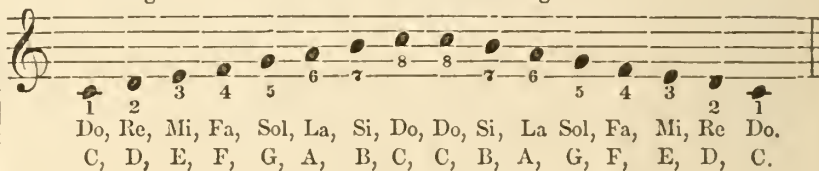
The Tenor, or C clef, also represents the letter G upon the second line, and the letters, syllables, and numerals are applied the same as to the Treble or G clef.

SCALE REPRESENTED ON THE STAFF.

The Staff represents the Scale to the eye, by a certain degree being taken to represent the first tone, the others following in regular order. The first tone of the Scale is called the key-note. For the present, we must represent the beginning of the scale at C. With the Treble clef it will appear thus:—

Ascending.

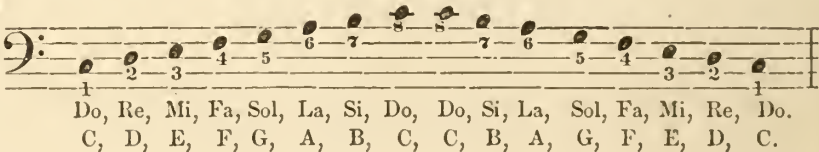
Descending.



With the Bass clef, thus:—

Ascending.

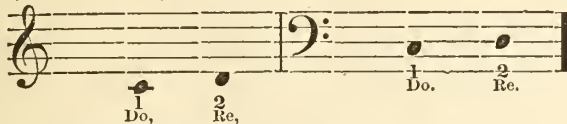
Descending.



PRACTICAL EXERCISES.

The practical part of singing at sight now commences. It should be made the rule at every lesson now, first to fix the tones in the mind by singing them as called for, and also, by naming tones listened to. The teacher calls for the following tones of the scale, the class singing the syllables from the diagram below, or put the same upon the board.

Call 1 2, 1 2 2 1 2 1, 1 2 2 1.



EXERCISES WITH TWO TONES.

No. 1. Which clef? What kind of measure? How many beats? Which is accented?



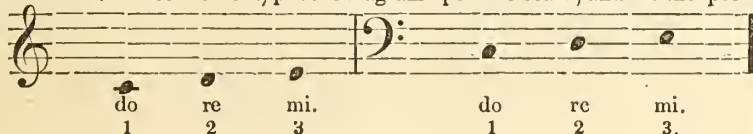
No. 2.



Note. At every exercise, question the class in regard to all the characters used.

EXERCISES WITH THREE TONES.

Call 1 2 3 1 2 1 2 3 2 1 3 2 1. The class sing by syllable from the diagram below. If convenient, put the diagram upon the board, and use the pointer.

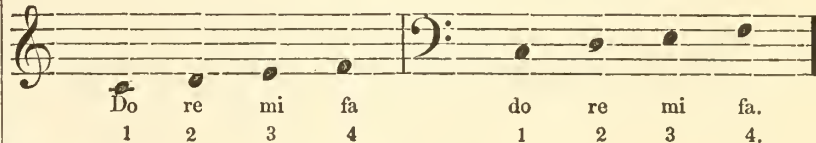


No. 3. Question the class : quarter rest.



* EXERCISES WITH FOUR TONES.

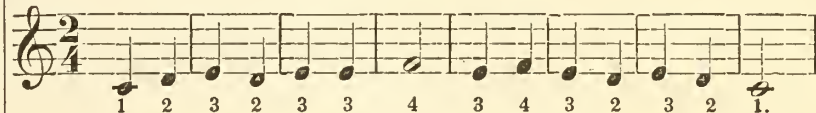
Call for the tones 1 2 3 4 3 2 1 1 2 2 3 4 3 4 3 2 1. The class sing syllables from both figures below.



No. 4.

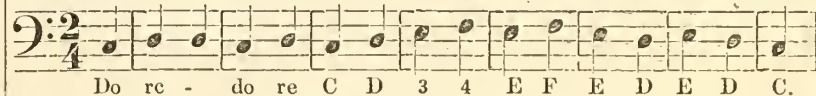


No. 5. Half notes introduced.



A piece of music may commence on either beat of the measure. (See No. 6.)

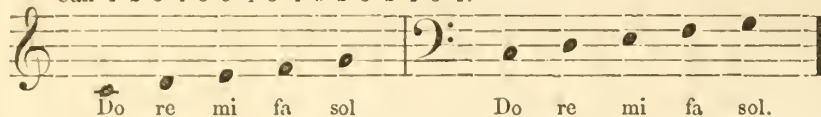
No. 6.



* Note. The teacher can vary these exercises according to his own judgment.

EXERCISES WITH FIVE TONES.

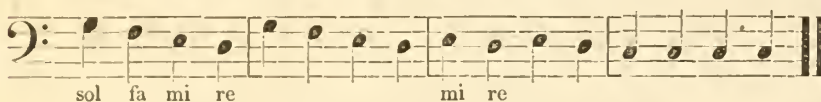
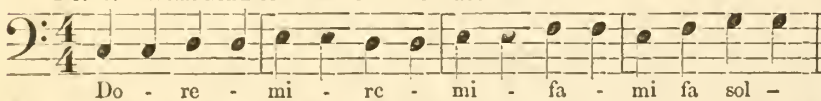
Call 1 2 3 4 5 5 4 5 4 3 2 3 2 1 5 1.



No. 7.

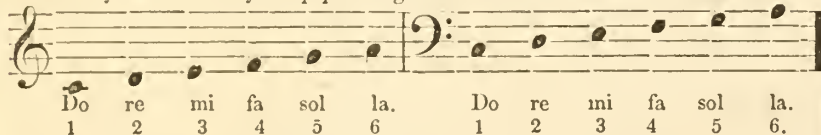


No. 8. What kind of measure? How accented?



EXERCISES WITH SIX TONES.

Call 1 2 3 4 5 6 5 6 5 4 5 4 3 2 1. The class sing from the diagram below, that the eye and ear may keep pace together.



No. 9. How many beats has the half note?



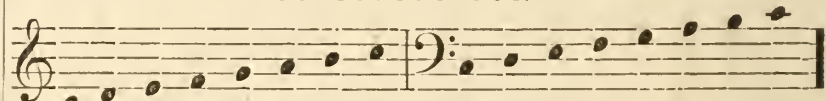
No. 10. With what tone does this exercise commence? Sing 1 2 3 1 3.



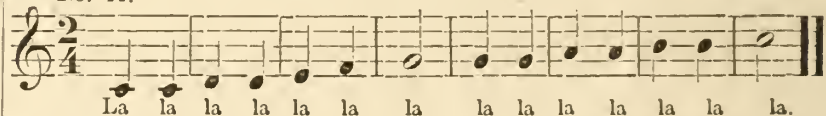
EXERCISES WITH THE SCALE COMPLETED.

Call 1 2 1 2 3 1 2 3 4 1 2 3 4 5 1 2 3 4 5 6 1 2 3 4 5 6 7 8.

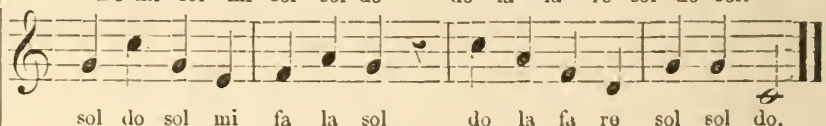
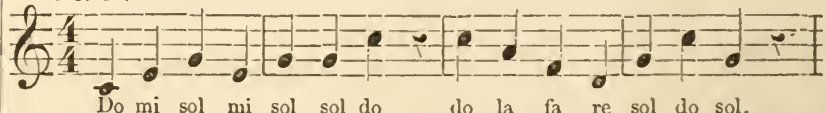
Call 1 3 5 8 1 4 6 8 1 5 3 5 1 8 5 1 6 4 2 5 8 1.



No. 11.



No. 12.



No. 13. What kind of measure? How accented? How many beats to a dotted half note in this exercise?

Down left right up sol la sol sol loud soft loud soft loud song; C C B B A A G G 5 4 3 2 1.
Come and let us glad-ly sing A mer-ry, mer-ry

No. 14. Two or more notes may be sung at one beat.

Do - - re mi fa sol - - la sol la si do do - - si la sol fa fa mi re mi fa sol la si do do.
Brothers, to our native land, Let us vow both heart and hand, Let it be our keenest pleasure, Let it be our dearest treasure.

No. 15. Which clef? How many notes to the beat? Give the right accent to the language. Sing first by syllable.

Waves of o - cean, restless ev - er, Changing, rolling, tranquil nev - er; Now to distant depths retreat - ing, On you cliff in thunder beating.

No. 16. What kind of measure? How many beats? How accented?

Down left up loud soft soft, mi mi fa sol, 3 4 5 la la la si si si do, one two three, down left up fa mi re do.

No. 17. What clef? The syllables are read the same as from the treble clef.

Do mi sol do sol mi do fa la do la fa mi sol do sol mi sol do sol mi do. C E G C G E C F A C A F E G C G E G C G E C.

EXERCISE IN THE CHANGE OF CLEF.

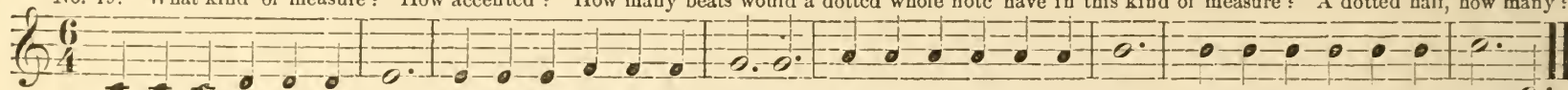
No. 18.

Do do do re mi fa sol sol la sol la si do do sol do si la sol fa fa sol fa mi re do.

Now practice pieces on 19th page.

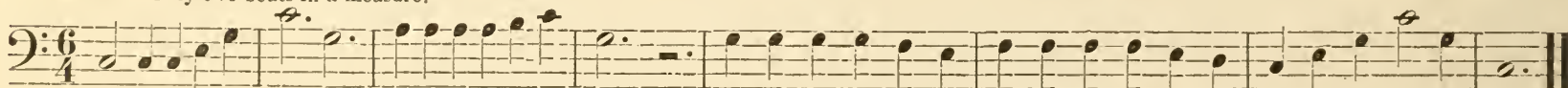
Elementary Study.

No. 19. What kind of measure? How accented? How many beats would a dotted whole note have in this kind of measure? A dotted half, how many?



Down down left right up up mi loud soft soft loud soft soft sol sol la la la la la la si one two three four five six do do.
Mer-ri-ly, mer-ri-ly sing, Hap-pi-ly, hap-pi-ly sing: Yes, hap-pi-ly, mer-ri-ly sing, mer-ri-ly, hap-pi-ly sing, sing.

No. 20. Only two beats in a measure.



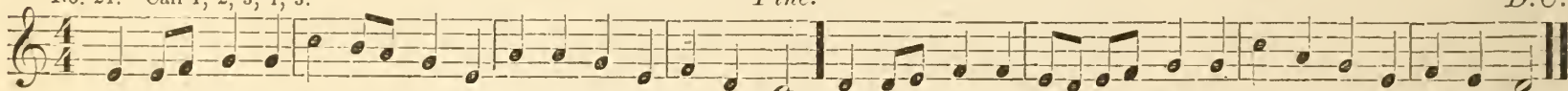
Do - - mi sol do sol la la la la si do sol sol sol sol fa mi fa fa fa fa mi re do mi sol do sol do.
La la la, &c.

Da Capo, or *D. C.*, means begin again at the beginning, and end at the word *Fine*.

No. 21. Call 1, 2, 3, 1, 3.

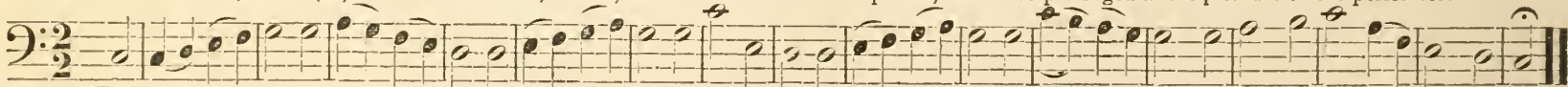
Fine.

D. C.

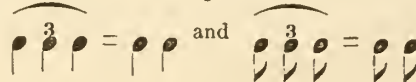


Sum-mer days are now de-clining, With their precious golden hours; Dim-ly, see, the sun is shining Thro' the falling groves and bow'rs.
The Slur (—) is used when two or more notes of different degrees are to be sung to one syllable.

No. 22. The Hold, thus: (◡) shows that the note, or rest, over or under which it is placed, should be prolonged at the pleasure of the performer.



The flow'ry spring, at God's command, Perfumes the air, and paints the land; The summer rays with vig-or shine, To raise the corn and cheer the vine.
Triplet, is the name given to a group of three equal notes, which are to be performed in the time of two of the same kind, thus:—



The figure 3 is usually written over or under them.

No. 23. Call 1, 3, 5, 1, 5.



Do mi sol sol sol sol sol sol do sol do re mi fa sol fa sol la sol do la fa sol fa mi fa mi re do.
Let us mer-ri-ly, cheer-i-ly sing, yes, light-ly, mer-ri-ly cheer-i-ly sing, yes, lightly, mer-ri-ly, cheer-i-ly sing.

When tones lower than one or higher than eight are sung, the scale is said to be extended. The syllables are continued in their regular order, ascending and descending.

The Scale extended to the extent of the usual Vocal Compass.

Sol 5 la 6 si 7 do 8 re mi fa sol. 1 2 3 4 5 Sol 5 la 6 si 7 do 8 re mi fa sol. 1 2 3 4 5
 re mi fa sol. 1 2 3 4 5 Sol 5 la 6 si 7 do 8 re mi fa sol. 1 2 3 4 5

No. 24.

1 2 3 4 5 5 8 1 2 3 2 8 7 8 8 7 6 5 4 3 2 8 7 6 5 6 7 8 or 1.

No. 25.

8 8 7 7 6 6 5 5 6 7 8 8 7 8 1 2 3 4 5 6 5 5 6 7 1 2 2 1.

The Whole Rest is used to fill any kind of measure, and is then called the Measure Rest.

No. 26. Measure Rest.

No. 27. Measure Rest.

A Tie (—) is used when two or more notes on the same degree are to be sung to one syllable. (See No. 28.)

No. 28.

Do mi sol fa mi re la sol mi sol do sol mi do re re mi fa la sol mi do sol mi sol la sol fa re do.

When the win - ter days are com - ing, When the snow - flakes fly a - round, Hush'd is ev' - ry insect's humming, Hush'd is ev' - ry woodland sound.

No. 29. Dotted quarter note.

Do re mi re do sol do mi fa sol fa mi fa re do - - re - - mi fa sol la do sol mi fa re do.

Now practice piece on 20th page.

Elementary Study.

No. 30. A brace (—) is used to connect the parts designed to move together. (See No. 30.)

(Ladies.) Do re mi fa sol la si do.

(Gents.) Now, young ladies, we will hear you sing the scale, the scale, O yes, the scale, the scale of C, O yes, the scale, the scale of C mi sol.

If you please, gents, you will take your turn in singing, yes, in singing, singing, singing, yes, in singing now the scale of C.

Do si la sol fa mi re do.

No. 31. Give out the tones full and free.

Give out the tones full and free.

Dots across the staff, thus: (·) indicate that the music is to be repeated. (See No. 32.)

Three-part song.

No. 32.

Nature gives no sorrow, All it gives is joy; }
Grief and care we borrow, And our hopes destroy; } Why should we be sighing? Has it not been said: 'To the ravens crying, God gives daily bread.'

No. 33.

Come sing! come sing! come sing this song with me, Come sing this song with me, and if we all agree; We'll laugh and sing right mer - ri - ly, We'll laugh and sing right mer - ri - ly, We'll laugh and sing right mer - ri - ly.

thee. We'll laugh ha, ha, ha, ha, We'll laugh and sing, yes, laugh and sing, We'll laugh and sing right mer - ri - ly.

Sometimes it is necessary to go back to the 2d strain, instead of to the beginning: expressed thus: *Al segno* (♯), meaning, go back to the sign. (See No. 34.)

No. 34.

Three-part song.

End.

Al Segno. ♯

I now freely of - fer my heart and my hand To thee, home of freedom, my own na - tive land, To thee, home of freedom, my own native land.

Staccato, (stac-kah-to), marks, thus: (....) signify that the notes over which they are placed should be performed in a short, pointed, and distinct manner. Half staccato is indicated by dots, thus: (....) (See No. 35.)

No. 35.





Hark! hark! hark! the mer - ry, mer - ry bells are ringing, Hark! hark! hark! the mer - ry, mer - ry bells are ringing.

No. 36. A note commencing on the unaccented part, and extending over two or more parts of a measure, is called "syncopated," and should be accented.

INTERVALS.

The difference of pitch between any two tones, is called an Interval,—as, from 1 to 2, 1 to 4, 5 to 8, &c. The interval between two consecutive tones of the Scale is called a second,—as, from 1 to 2, 2 to 3, 3 to 4, &c. By listening attentively to the scale, we discover that the intervals between 3 and 4, 7 and 8 are less than the others. The greater intervals are called Major Seconds, and the smaller, Minor Seconds. By some writers these are called Steps, and half steps; others call them Tones, and Semitones. What term is employed is of comparatively little account, if the learners are made to discern by the ear the difference in the intervals themselves. A Major Second is equal to, or contains two Minor Seconds.

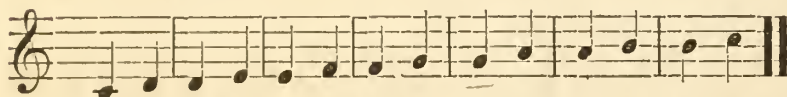
MAJOR SCALE,—SECONDS ILLUSTRATED.

	Major Second		Major Second		Minor Second		Major Second		Major Second		Major Second		Minor Second	
1		2		3		4		5		6		7		8
C		D		E		F		G		A		B		C.
Do		re		mi		fa		sol		la		si		do.

SECONDS, THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS, AND OCTAVES.

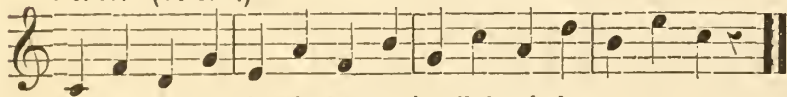
The interval from one degree of the staff to the next, is called a second, as we have already seen.

No. 37. (Seconds.)



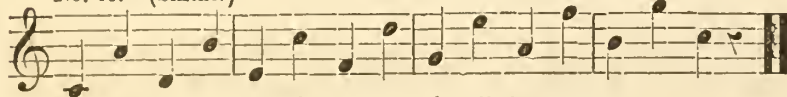
An interval embracing four degrees, is called a fourth.

No. 39. (Fourths.)



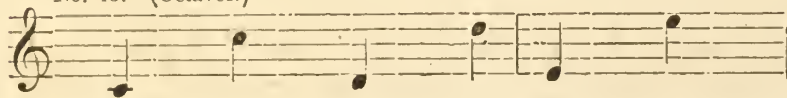
An interval embracing six degrees, is called a sixth.

No. 41. (Sixths.)



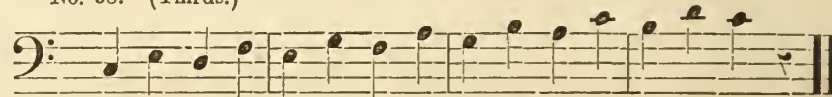
An interval embracing eight degrees, is called an octave.

No. 43. (Octaves.)



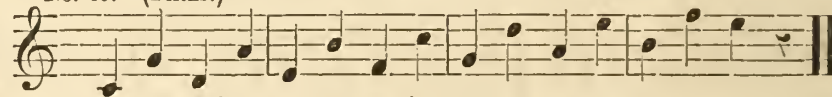
An interval that embraces three degrees of the staff, is called a third.

No. 38. (Thirds.)



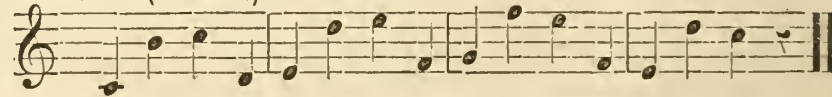
An interval embracing five degrees is called a fifth.

No. 40. (Fifths.)




An interval embracing seven degrees, is called a seventh.

No. 42. (Sevenths.)



No. 44. VOCAL STUDIES.



B	b	b	bo	d	d	d	do,	f	f	f	fo	g	g	g	go,	h	h	h	ho,	j	j	j	jo,	k	k	k	ko,	z	z	z	zo.
B	b	b	ba	m	m	m	ma,	n	n	n	na,	p	p	p	pa,	r	r	r	ra,	s	s	s	sa,	t	t	t	ta,	v	v	v	va.
A	e	i	o u,	a	e	i	o u,	a	e	i	o u,	a	e	i	o u,	a	e	i	o u,	a	e	i	o u,	a	e	i	o u,	a	e	i	o u.
a	ah	oh	e,	a	ah	oh	e,	a	ah	oh	e,	a	ah	oh	e,	a	ah	oh	e,	a	ah	oh	e,	a	ah	oh	e,	a	ah	oh	e.
e	oh	ah	a,	e	oh	ah	a,	e	oh	ah	a,	e	oh	ah	a,	e	oh	ah	a,	e	oh	ah	a,	e	oh	ah	a,	e	oh	ah	a,

1,2,3,4,5,6,7,8,9,10,1,2, &c.

True-ē-ā-ah-o-oo, True, &c.

All, ball, call, fall, All, ball, call, fall, All, ball call, fall, All, ball, call, fall, All, ball, call, fall, All, ball, call, fall, All, ball, call, fall, All, ball, call, fall.

Tent, tint, tight, taught.

Me, my, mine, might.

Blame, bleed, blow, blest.

Hail, had, heel, hit.

Curling, whirling, purling, twirling.

Rushing, flushing, brushing, gushing.

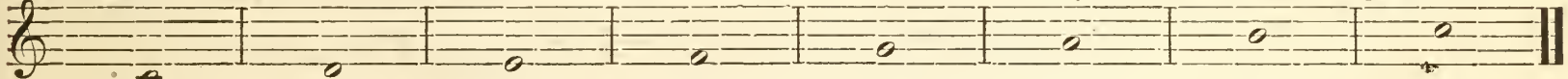
Flapping, rapping, clapping, slapping.

Able, feeble, bible, double.

Ample, steeple, triple, topple.

Note. The sounds, not the names of the above consonants should be given with force, and in quick succession; the remaining vowels, numerals and words are repeated to each tone of the scale.

* No. 1. *Moderato*. Take a full and deep inspiration at the commencement of each measure; then make the four consecutive swells without disconnecting the tone.



Ah Ah Ah Ah Ah Ah Ah Ah

No. 2. First time through by syllable, then repeat with Ah, closing with the syllable placed under the dotted half notes.



Do re do re do re do re re mi re mi re mi re mi mi fa mi fa mi fa mi fa fa sol fa sol fa sol fa sol.

Ah.....do ah.....re ah.....mi ah.....fa.



sol la sol la sol la sol la la si la si la si la si si do si do si do si do do re do re do re do re

Ah.....sol ah.....la ah.....si ah.....do.

No. 3. To be sung in the same manner as No. 2.



Do re mi re do re mi re re mi fa mi re mi fa mi mi fa sol fa mi fa sol fa fa sol la sol fa sol la sol.

Ah.....do ah.....re ah.....mi ah.....fa.



• Before practicing this exercise, we would recommend an exercise simply in breathing. Take a perfectly erect position, then draw in and give out the breath very fully, and very slowly, about a dozen times in succession.

CLASSIFICATION OF VOICES.

Low male voice, Base. Low female voice, Alto. High male voice, Tenor. High female voice, Treble, or Soprano. Baritone, between the Base and Tenor. Mezzo Soprano, between the Alto and Treble.

Illustration of the usual compass and relative position of the four parts.

No. 45.

TENOR.

Middle C.

ALTO.

TREBLE OR SOPRANO.

BASS.

Middle C. { The same tone.

TERMS AND SIGNS OF EXPRESSION.

Piano.....	marked <i>p</i>	Soft.
Pianissimo.....	" <i>pp</i>	Very soft.
Forte.....	" <i>f</i>	Loud.
Fortissimo.....	" <i>ff</i>	Very loud.
Mezzo.....	" <i>m</i>	Medium.
Mezzo-piano.....	" <i>mp</i>	Rather soft.
Mezzo-Forte.....	" <i>mf</i>	Rather loud.

Crescendo....	marked <i>Cres.</i> or <	Commence soft and increase.
Diminuendo..	" <i>Dim.</i> or >	Commence loud and diminish.
Swell.....	" <	Increasing and diminishing.
Sforzando....	" <i>sf</i> or >	Attack the tone.
Legato.....	" —	Connected and smooth.
Staccato.....	" or — 	Short and distinct.
Organ tone.	" =	Equal in power.

UP AND LABOR.

1. Lives of great men all re - mind us, We can make our lives sub - lime; And de - part - ing, leave behind us Footsteps on the sands of time.

2. Let us then, be up and do - ing, With a heart for an - y fate; Still a - chieving, still pur - suing, Learn to la - bor and to wait.

THE WOOD-BROOK.

1. Gently evening bendeth O - ver vale and hill, Soft - ly peace de - scend - eth, And the world is still, And the world is still.

2. Save the woodbrook's gush - ing, All things si - lent rest; Hear its restless rush - ing On towards ocean's breast, On towards ocean's breast.

3. Restless, thus life flow - eth, Striveth in my breast; God a - lone be - stow - eth Tranquil evening rest, Tranquil evening rest.

Elementary Study.
THE MORN OF LIFE.

1. The morn of life, how fair and gay! How cheering and how new! What hope illumes each op'ning day, And brightens ev'-ry view.

2. Youth's ar - dent mind, with joy e - late, E - las - tic and sin - cere, Sus - pects no ills that may a - wait, Nor yields a tho't to fear.

COME, SING AND BE GAY. May Song.

1. Come, sing and be gay! 'Tis bright, merry May! With branches and flowers We'll brighten the hours! 'Tis bright, merry May! Come, sing and be gay!

2. Come, sing and be gay! With mirth and with play! The birds are upspringing With chirping and singing! With mirth and with play, Come, sing and be gay.

3. Hurrah then, hey-day! how love - ly is May! We long to be roaming, We're coming! we're coming! How love - ly is May! Hurrah then, hey - day.

OUR STREAMERS ARE FLYING.

1. Our streamers are fly - ing, they float on the gale; The breeze, as it fresh - ens, is swell - ing our sail, Our

2. While ban - ners are wav - ing, And flags stream - ing bright, The friends we are leav - ing Are fad - ing from sight; While

streamers are fly - ing, They float on the gale; The breeze, as it fresh - ens, Is swell - ing our sail. Then loud to the zeph - yr Our

ban - ners are wav - ing, And flags streaming bright, The friends we are leav - ing Are fad - ing from sight; But where'er we wan der, Their

songs let us pour, Perhaps it will bear them To friends on the shore, Per - haps it will bear them To friends on the shore.

love shall at tend, Their mem' - ry will bless us, Their pray'rs will as - cend, Their mem' - ry will bless us, Their pray'rs will as - cend.

Elementary Study.

HARVEST SONG.

1. Au - tumn winds are sigh - ing, Sum - mer glo - ries dy - ing, Har - vest-time is nigh, Har - vest-time is nigh.

2. See the fields, how yel - low! Clus - ters, bright and mel - low, Gleam on ev' - ry hill, Gleam on ev' - ry hill.

3. Now the lads are 'spring - ing, Maidens blithe are sing - ing, Swells the har - vest strain, Swells the har - vest strain.

Cool - er breez - es quiv' - ring, Thro' the pine trees shiv' - ring, Sweeps the trou - bled sky, Sweeps the trou - bled sky.

Nec - tar fills the fountains, Crowns the sun - ny mountains, Runs in ev' - ry rill, Runs in ev' - ry rill.

Ev' - ry field re - joic - es, Thousand thank - ful voic - es Min - gle on the plain, Min - gle on the plain.

INTERVENING TONES.

Wherever the interval of a major second occurs in the scale, an intervening tone may be sung. Thus, between *one* and *two* there is the interval of a major second; a tone may be sung which is higher than *one*, and yet lower than *two*. The same thing will be true between *two* and *three*, *four* and *five*, *five*, and *six*, *six* and *seven*. As the interval of the major second occurs five times in the scale, there will be therefore five intervening tones.

INTERVENING TONES REPRESENTED BY SHARPS.

The tone intervening between one and two is called *sharp one*, and is represented by a note placed on the line or space belonging to *one*, with a character called a sharp (#) placed before it. The other intervening tones are named and represented in like manner.

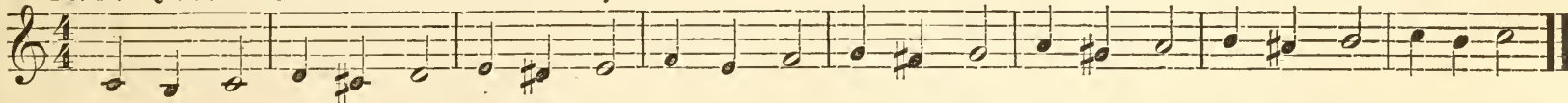
In commencing practice with intervening tones, the ear must be appealed to again. Those only will be able to sing them who have heard them correctly given, by voice or instrument. After stating that the syllables for sharped notes will be changed so as to end always with the sound of *ee*, let the teacher sing 1, 7 below, 1, with the syllables *do, si, do*, the class repeating the same by imitation. As this contains the minor second, it will be easy afterward for the pupil to imitate 2, #1, 2, with syllables *re, di, re*. After a sufficiently close imitation, unite the two exercises already given, thus: — *do, si, do, — re, di, re*. Then add 3, #2, 3, *mi, ri, mi*; 4, 3, 4, *fa, mi, fa*; 5, #4, 5, *sol, fi, sol*; 6, #5, 6, *la, si, la*; 7, #6, 7, *si, li, si*; 8, 7, 8, *do, si, do*.

When the ear has been in this way directed to the intervening tones themselves, the tones may be represented upon chart or blackboard as follows: —

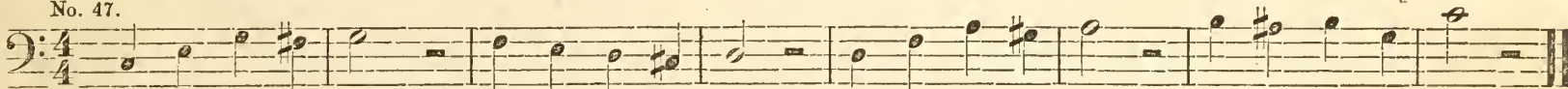


Practice with care the following exercises: —

No. 46. Question the class in relation to numerals and syllables.



No. 47.



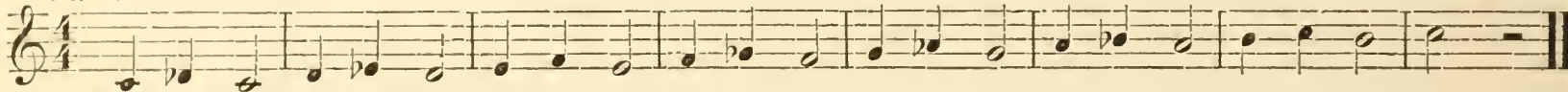
As the sharp four is more frequently used than either of the above intervening tones, the teacher should often call for it, at first only in connection with *five*; but later, it may be taken after *two*, *three*, *one*, *six*, and *eight*, always proceeding from sharp four to five, as it naturally leads there.

INTERVENING SOUNDS REPRESENTED BY FLATS.

When an intervening tone is considered as a minor second lower than a certain tone of the scale, it is represented by a note upon the line or space belonging to that tone, with a character called a flat (\flat) placed before it. Thus we have *flat two*, *flat three*, *flat five*, *flat six*, and *flat seven*; and as the syllable is changed in flattened notes so as to end with the sound of *a* (*long*), with the exception of *flat two*, the syllable for which ends with the sound of *i* in *far*, we apply to these the syllables *ri*, *me*, *se*, *le*, *se*.

In practicing these tones taken in this new relationship, proceed first by ear, taking one measure of No. 48 at a time, which may be placed upon the board, so that the eye of the scholar will be directed by the pointer, while the ear is being trained to right perceptions.

No. 48.



The following diagram gives a view of the intervening tones:—

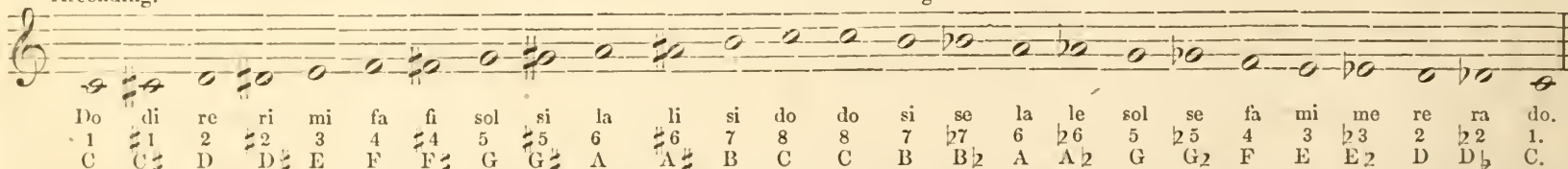
	8—Do	
	7—Si	
$\flat 7$	Se	— — — — — Li $\sharp 6$
$\flat 6$	Le	— — — — — Si $\sharp 5$
	5—Sol	
$\flat 5$	Se	— — — — — Fi $\sharp 4$
	4—Fa	
	3—Mi	
$\flat 3$	Me	— — — — — Ri $\sharp 2$
	2—Re	
$\flat 2$	Ra	— — — — — Di $\sharp 1$
	1—Do	

CHROMATIC SCALE.

A series of tones embracing all the scale sounds and intervening tones, proceeding entirely by minor seconds, is called the Chromatic Scale, which is represented with syllables, numerals, and letters, thus:—

Ascending.

Descending.



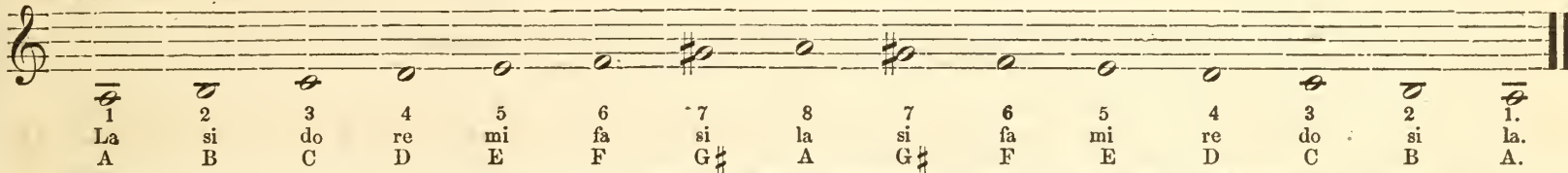
Although the singing of the chromatic scale ascending and descending is a somewhat difficult thing, yet with a teacher who can give the chromatic scale accurately with the voice, or what is generally better, with the aid of an instrument, a class of fair ability may be easily educated up to it; and it affords a fine training process for the ear.

A Natural (\natural) is used to counteract the influence of a flat or sharp. The influence of a sharp or flat (accidental) extends through the measure in which it appears, unless counteracted by a natural. It also extends through succeeding measures, unless intercepted by a note upon another degree.

MINOR SCALE.

Besides the Major Scale, already explained, there is another, called the Minor Scale, the tones of which are arranged according to a different order of intervals from either of the others. It is based upon the Sixth of the Major Scale, syllable La, which is *One* of the Minor.

MINOR SCALE.



The Minor Seconds occur between 2 and 3, 5 and 6, and 7 and 8. The interval between 6 and 7, is called an augmented second, which is equal to one Major and one Minor second. All the others are Major Seconds.

KEY.

By *key*, is meant the pitch with which the scale begins. Thus, "key of C" means that C is *one*. All the exercises thus far have been in the key of C.

CHANGE OF KEY, OR TRANSPOSITION OF THE SCALE.

When any other pitch than C is taken as one, there is a change of key, and the scale is said to be transposed. It is perfectly easy to sing the scale, commencing at any pitch, provided it be within the compass of the voice. The principal thing to be learned at the outset in changing key, is to read the scale in a new position on the staff. Practically, the difficulties to be overcome are of the eye, rather than of the ear. Attention should be directed to this point until it is mastered.

In transposing the scale, we must retain the same order of intervals as in the key of C; *i. e.*, from 3 to 4, and from 7 to 8 must be Minor seconds; all the others Major. To do this, we must omit some of the tones in the key from which the transposition is to be made, and use instead, certain intermediate tones.

TRANSPOSITION OF THE SCALE FROM THE KEY OF C TO THE KEY OF G.



In the above illustration, it will be observed that the tone F is omitted, and the tone F sharp is introduced. It will be observed that the interval from E to F sharp, is a Major Second, and corresponds to the interval from 6 to 7; and from F sharp to G, is a Minor Second, corresponding to the interval from 7 to 8.

For similar reasons, an additional sharp will be required in each succeeding transposition.

THE SCALE IN G. Signature one Sharp.

Relative Minor.

Do re mi fa sol la si do do si la sol fa mi re do La si do re mi fa si la la si fa me re do si la.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

G A B C D E F# G G F# E D C B A G E F# G A B C D# E E D# C B A G F# E.

Before singing the following exercises, write the scale upon the board in the key of G; take the pointer, and call for the following numbers, the class singing the syllables 1 2 3 4 5 1 3 5 8 7 8 5 3 6 4 2 1 5 8 6 4 3 2 5 8 1.

No. 46. What is the signature? What key? What letter is sharped? Where is Do?

Do re mi re mi fa sol sol la sol fa mi re do re mi fa mi fa mi re mi sol la fa mi re do.

1 2 3 2 3 4 5 5 6 5 4 3 2 1 2 3 4 3 4 3 2 3 5 6 4 3 2 1.

No. 47. What clef? Where is Do?

Do do si si la la sol sol la si sol do sol do sol sol do do re mi fa fa mi re do sol sol do.

No. 48.

EXERCISE IN THREE PARTS.

Do do do re mi do si do re re do mi fa sol la sol mi fa fa mi re do.

mi mi mi fa sol mi fa mi fa fa mi do re mi fa mi do la la sol fa mi.

Do do mi sol do sol sol do sol mi do do do mi sol do fa re sol sol do.

No. 49.

ROUND IN FOUR PARTS.

Do re mi fa I'm quite tired of this sol - fa - ing, I've for - got what you've been say - ing.

LONE AND STILL.

Fine.

D.C.

p

Lone and still be-side the streamlet, On the tuft-ed, verdant sod;
 Glad I muse on scenes of na-ture, Spread by the cre-a-tion's God;
 Tho'ts of realms a-bove a-wak-ing, Where the blest in glo-ry dwell.

Sweet and clear a-long the valley, Sounds the loft-ty steeple bell,

THE MERRY SPRING-TIME.

1. We greet thee, merry springtime, Who com'st with footsteps gay, Laughing thro' the meadows To deck the queen of May; Beneath thee blossoms springing, Their fragrant petals rear; Welcome, merry spring-time, the glory of the year.

2. We greet thee, merry springtime, Who peep'st the boughs between, Climb'st the sloping hillside, Rob'd in brightest green; New beauties round thee flinging, With lavish, wanton hand, Welcome, merry spring-time, the glory of the land.

THE GOOD OLD TUNE. *

SOPRANO. *mp* Melody in the Tenor.

1. Hark! that sweet tune, how long I've listened to its song! Oh! what bright tho'ts be - long To one dear old tune.
 2. Now, good old tune, a - gain I'll lis - ten to your strain; Deep in my soul re - main, Thou one dear old tune.

ALTO. *mp*

TENOR. *f* Melody.

1. Ye na - tions round the earth re - joice, Be - fore the Lord, your sov' - reign King;
 2. The Lord is God, 'tis he a - lone, Doth life, and breath, and be - ing, give;

BASS. *f*

1. Tho'ts of those pleas - ant days, We sang in oth - er days, When first we learn'd to praise; The hours fled all too soon.
 2. Age o'er my brow may steal, And time his mark re - veal, But still our hearts shall love this one, this dear old tune.

1. Serve him with cheer - ful heart and voice, With all your tongues his glo - ry sing.
 2. We are his work, and not our own, The sheep that in his pas - ture live.

* If there are plenty of Bass Instruments, all the gentlemen may sing the melody (OLD HUNDRED), the instruments playing the Bass. SOPRANO and ALTO should be very light, - TENOR very strong.

SCALE IN D. Signature two Sharps.

Relative Minor.

Do re mi fa sol la si do do si la sol fa mi re do la si do re mi fa si la la si fa mi re do si fa.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

D E F# G A B C# D D C# B A G F# E D B C# D E F# G A# B B A# G F# E D C# B.

No. 50. What is the signature? What key? Where is Do? What letters are sharped?

Do re mi fa sol fa mi mi fa sol la si do si do si la sol fa mi re mi sol la fa mi re do.

Do re mi re mi re do do re mi fa re do sol la sol fa mi re do sol do mi fa fa sol sol do.

JOYS OF SUMMER.

1. Oh the fruit - ful sum - mer time Pleasure brings in ev'ry clime, Where the earth spreads out her feast, Giv - ing food for man and beast.

2. From the farm - er's rud - dy brow Free - ly flows the moisture now; For the sun shines hot and clear, And his la - bor is se - vere.

3. But when qui - et evening comes, With what joy they seek their homes; Happy there whate'er be - fall, Honest la - bor sweetens all.

THE PARTING.

Arranged from a German Student's Song.

1. { Fare ye well, fare-well, dear home of my childhood! Forth from hence I must de - part; }
 { Fare well, fath-er, mother, sis-ter, and brother; For to-morrow we must part; } Dear - est home, and must we part? And for

2. { Fare ye well, ye sweet-ly blossoming ros-es, And ye li-lies, sweet and pale; }
 { Ah, I can no long-er tend you at ev-en, For I leave this pleasant vale; } Must we ev-er, ev-er part? Must we

3. { Fare ye well, farewell, dear home of my childhood, Fare ye well, brooks, hills, and dales; }
 { Dear com-pan-ions, whom my heart long has cherished, Fare ye well, now, fare ye well; } Dear - est home, and must we part? And for

ev-er must we part? Then a - dieu, ah, then a - dieu, Then adieu, a - dieu, a - dieu, Then a - dieu, a - dieu, a - dieu, Then a - dieu, and fare ye well.

ev-er, ev-er part? Then adieu, ah, &c.

ev-er must we part? Then adieu, ah, then a - dieu, Then adieu, a - dieu, a - dieu, Then a - dieu, a - dieu, a - dieu, Then a - dieu, and fare ye well.

Elementary Study.

SOLFEGGIO. SYLLABLE EXERCISE.

31

1st time. 2nd time.

sol fa mi sol do do sol do sol sol sol sol sol fa mi re si sol

Do do mi fa me sol mi mi re do si fa mi re do mi mi si fa mi re do si do mi fa re do mi

mi re do mi sol la sol mi do sol fa mi re la sol fa mi sol do re la sol fa mi re do sol la si re fa mi sol

Do do do do do sol sol do sol sol sol sol do sol sol

sol do si si si re do sol re si sol sol do si si si re do

mi do mi fa fa fa mi sol mi mi fa re do mi mi do mi fa fa fa mi

do mi sol sol la sol la sol fa re si sol mi do sol sol do si re fa mi sol do mi sol sol la sol la sol fa re si do

do do sol sol sol do do sol sol do do sol sol sol do

KEY of A. Signature three Sharps. Relative Minor.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.
 Do re mi fa sol la si do. do si la sol fa mi re do la si do re mi fa si la la si fa mi re do si la.
 A B C# D E F# G# A A G# F# E D C# B A F# G# A B C# D E# F# F# E# D C# B A G# F#

No. 51. What is the signature? What key? Where is Do?

Do re mi re do si do re mi fa mi re do re mi fa sol fa mi re do si la sol la si do sol do.

No. 52. Chord-tone-Exercise.

Sol sol do mi do sol mi do sol la do fa la sol si re si do mi la re si sol re si do do.
 Do do fa sol la fa sol sol do sol do sol do.

No. 53.

O yes, we will sing sol do si do re mi re si do re mi re mi fa sol fa mi re re mi fa sol mi fa sol la fa mi re do.
 Come, ladies, sing. One two three four do sol do sol do mi re do sol do si do re mi re do sol sol do re mi do re mi fa fa sol do.

No. 54. FUGAL EXERCISE. Sing this exercise with as much expression as possible; increasing and diminishing, as the music ascends or descends.

Sol fa mi re do si la fa mi re do si la sol mi re do si la sol fa mi fa mi re do si la sol sol fa mi re

Do si la sol fa mi re sol fa mi re do si la sol fa mi re do si la sol la si do re fa mi re mi do si

do si la fa mi re do si la sol fa mi re do si la sol fa me re la sol fa mi do si re la sol fa mi.

la sol fa mi la sol la si do re fa mi re do si la sol fa mi re do si fa mi re sol fa mi re si fa mi re do.

SOUND YOUR A.

By permission.

1. Come, Bas- so, let's be - gin;
2. Of joys for - ev - er flown,

And Fan and Kate chime in.
Fond i - dols o - verthrown.

1. Come, boys, and sound your A,.....
2. We'll sing of days gone by,.....

While Jane shall join our lay,.....
Of friends that ear - ly die,.....

The If

1. Breathe o'er the song a - gain, When Tre - bles both u - nite To swell the joy - ous strain.
2. 'Joy's ro - ses cease to bloom, Hope's cheering, glow - ing beam Shines bright ly thro' the gloom.

1. Bass and Ten - or light,.....
2. life may dark - ly seem,.....

When Tre - bles both u - nite To swell the joy - ous strain.
Hope's cheering, glow - ing beam Shines bright ly thro' the gloom.

"Sound your ~~Ass~~ Concluded.

TENOR.
 1. Then come, boys, sound your A; Come, Bas - so, let's be - gin, While Jane shall join our lay, And Fan and Kate chime in; La
 ALTO,
 SOPRANO.
 1. Then come, boys, sound your A; Come, Bas - so, let's be - gin, While Jane shall join our lay, And Fan and Kate chime in; La
 BASS.
 Chime in.

[illegible]

KEY of E. Signature four sharps.

Relative Minor.

Do re mi fa sol la si do do si la sol fa mi re do la si do re mi fa si la la si fa mi re do si la.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

E F# G# A B C# D# E E D# C# B A G# F# E C# D# E F# G# A B# C# C# B# A G# F# E D# C#.

No. 55. What is the signature? What key? Where is Do?

Do do re si do re mi fa mi re do si la sol do mi sol mi fa sol la si do la fa mi re do.

No. 56.

Do do re re mi fa sol sol mi do sol do mi re do sol do re mi re do si do la sol fa mi re do sol do.

STILL LIKE DEW IN SILENCE FALLING.

1. Still like dew in silence falling Drops for thee the nightly tear; Still that voice the past recalling, Dwells like echo on my ear. Still, still, still.

2. Day and night the spell hangs o'er me, Here forev - er fix'd thou art; As thy form first shone before me, So 'tis graven on this heart Deep, deep, deep.

Elementary Study.

COME, LET US ALL BE MERRY.

LIVELY.

1. Come, let us all be mer - ry, For griev - ing is a... fol - ly; All
 2. They say care kill'd a fe - line; How sad was her con - di - tion, To
 3. So.... when the clouds are lowering, Then let us laugh the strong - er; For
 4. In.... Eden they had no sher - ry, But... Ad - am, wife, and daugh - ter, With their
 * 5. Soon no more to work or fight, boys, Or to vote, or plead, can they rouse us, All

CHORUS.

care..... and trou - ble in a bu - ry, line, And while we live to be jol - ly.
 let her - self walk ... in a bee - line, Right straight in - to per - di - tion.
 thus ... all care o'er - pow' - ring, We'll sure - ly last the long - er.
 friends oft got..... ver - y mer - ry, On Ad - am's ale and wa - ter, With an
 this.... will be the wo - man's right, boys! When they've put on the trow - sers.

CHORUS.

* Fifth verse to be sung by Bases and Tenors; all joining in the chorus, with great power.

"Come, let us all be merry." Concluded.

ha! ha! ha! ho! ho! ho! ha! ha! ha! ha! ho! All be hap - py, all be

ha! ha! ha! ho! ho! ho! ha! ha! ha! ha! ho! All be hap - py, all be

ha! ha! ha! and our ho! ho! ho! 'Tis a jol - ly old world, you know. All be hap - py, all be

ha! ha! ha! ha! ho!

mer - ry, Let's be jol - ly as we go, All be hap - py, all be mer - ry, Brothers all, both friend and foe.

mer - ry, Let's be jol - ly as we go, All be hap - py, all be mer - ry, Brothers all, both friend and foe.

mer - ry, Let's be jol - ly as we go. All be hap - py, all be mer - ry, Brothers all, both friend and foe.

KEY of F.

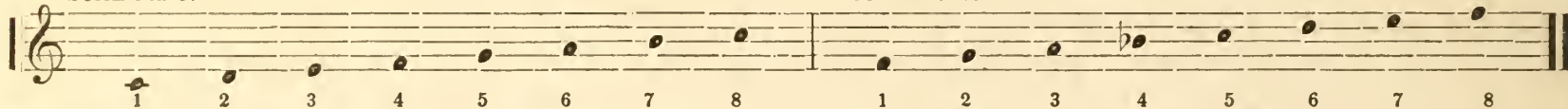
The first transposition of the scale by flats is from C to F; i. e., the pitch F is taken as One. The pitches required in this key to secure the proper order of intervals for the scale, are F, G, A, B₂, C, D, E, F. By comparing the pitch intervals and the scale intervals, we find that when F is *one*, G must be two; because the pitch G is a major second higher than F, and *two* should be a major second higher than *one*. For a similar reason, A will be three.

Why will B₂ be four? As four must be a minor second higher than three, and B is a major second higher than A, if A be three, B cannot be four, as it is a minor second too high. Take then, a pitch which is a minor second lower than B, which is B₂.

As there is one flatted letter in the scale of F, the signature of this key will be one flat.

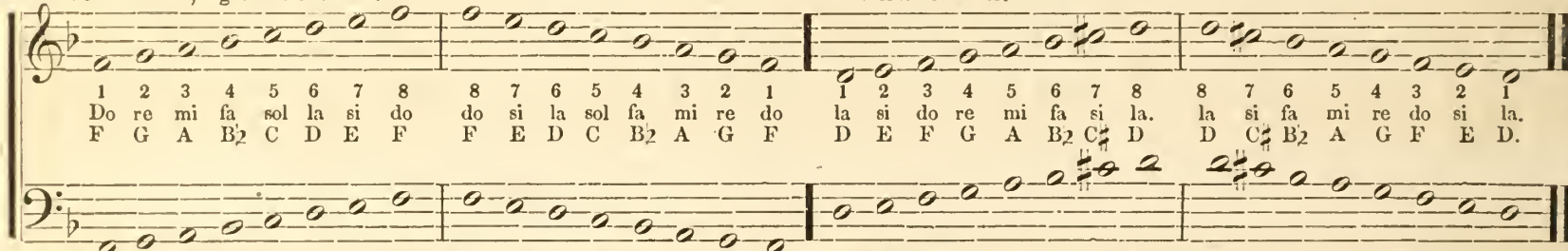
SCALE in C.

SCALE in F.



SCALE in F, signature one Flat.

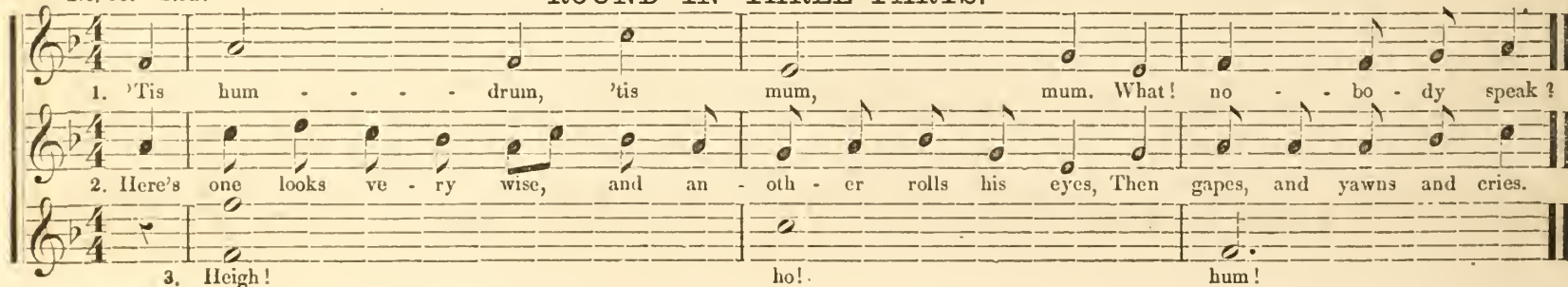
Relative Minor.

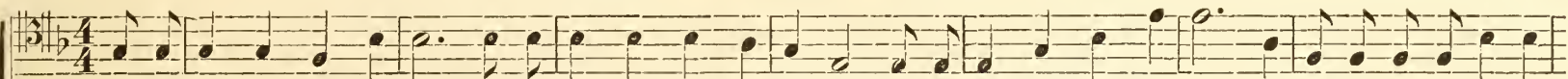


No. 57. What is the signature? What key? Why? What new tone is used in this key?

No. 58. *Slow.*

ROUND IN THREE PARTS.





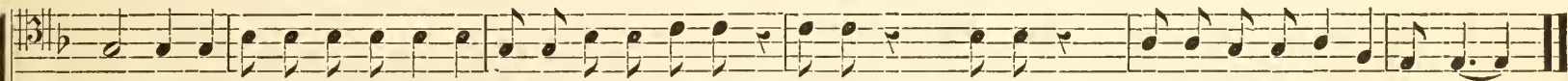
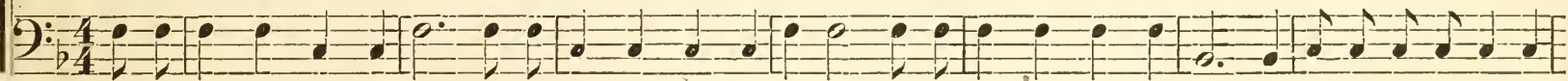
1. Oh, the sum - mer days are sweet, And I long to have them com - ing; How my pulse will glow to meet The shadows on the ar - bor



2. Oh, the sum - mer days are bright, And I long to mark their glo - ry, When the lark talks to the light, And still the gleesome bird of



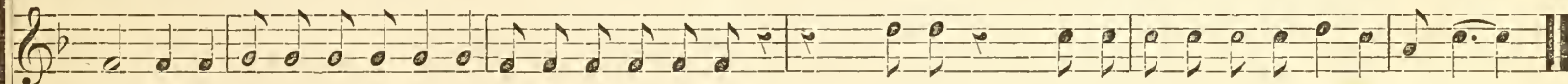
3. Summer days will soon be near, And I long to have them near - er; For with sun - shine rich and clear, And fruits and flow'rs, and all things



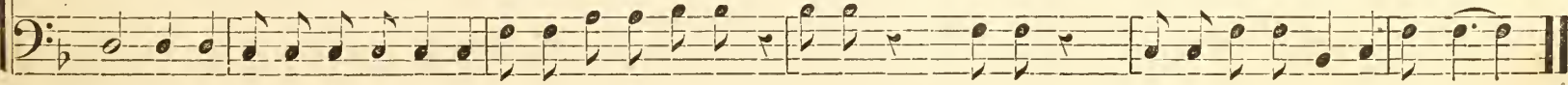
seat, And I'll dance to hear the beetle thrumming, thrumming, thrumming, thrumming, thrumming, thrumming, thrumming, Dance to hear the beetle thrumming.



night, Will go on with fai - ry, fai - ry sto - ry, sto - ry, sto - ry, story, sto - ry, story, sto - ry, On with fai - ry, fai - ry sto - ry.



dear, They will bring me something dearer, dear - er, dearer, dearer, dearer, dearer, dearer, dearer, Bring me something dearer, dear - er.



Elementary Study

KEY OF B FLAT. In this key, B flat is taken as the key-note, or One. Signature two flats.

Scale in B flat.

Relative minor.

Do re mi fa sol la si do do si la sol fa mi re do la si do re mi fa si la. la si fa mi re do si la.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

B₂ C D E₂ F G A B₂ B₂ A G F E₂ D C B₂ G A B₂ C D E₂ F₂ G G F₂ E₂ D C B₂ A G.

No. 59.

Do si do re do sol do re mi fa mi re sol mi sol fa mi re do si la la fa mi re do si do.

THE AUTUMN.

1. Hail, au - tumn! jo - vial fel - low! In all thy bright ar - ray; With pleasure o - ver - flow - ing, With songs and dan - ces gay.

2. With loud, tu - mult - uous, sing - ing, He frolics here and there, And mer - ri - ly is shak - ing The tree-tops ev' - ry - where.

No. 60. ROUND IN THREE PARTS.

Great Tom is cast, and Christ Church bells ring 1 2 3 4 5 6 and Tom comes last.

THE MOON IS UP IN SPLENDOR.

Moderato.

1. The moon is up in splen - dor, And gold - en stars at - tend her, The heav'ns are calm and

2. Night's cur - tains now are clos - ing Round half a world re - pos - ing In calm and ho - ly

bright; Trees cast a deep' - ning shad - ow, And slow - ly off the mead - ow A mist is ris - ing, sil - ver white.

trust; All seems one vast, still cham - ber, Where wear - y hearts re - mem - ber No more the sorrows of the dust.

No. 61. ROUND.

1. Come, fol - low, fol - low, fol - low, fol - low, fol - low fol - low me.

2. Whith - er shall I fol - low, fol - low, fol - low, Whith - er shall I fol - low, fol - low thee?

3. To the green - wood, to the green - wood, To the green - wood, green - wood tree.

SONG OF THE SEASONS.

L. O. EMERSON.

1. There is mu - sic, in the Spring When its birds are on the wing; Sum - mer's voic - es wake for me
 2. Sad - ly doth my heart re - call The low whis - per - ings of Fall; Win - ter, as he steals a - long,

3. Thus do Na - ture's voic - es still All her joy - ous pla - ces fill, And her wild and thrill - ing strain
 4. Thus for - ev - er may it be With her va - ried mel - o - dy; Hers for - ev - er be the power

Na - ture's sweet - est mel - o - dy. Tral la la la la la la la, Tra la la la la la
 Hath for me a pleas - ant song. Tral la, &c.

Now is hush'd, now wakes a - gain. Tral la la la la la la la Tral la la la la la
 Thus to charm life's pass ing hour. Tral la, &c.

"Song of the Seasons." Concluded.

la la, Tral la la la la la la la la la, Tral la la la la la la la la.

la la, Tral la la la la la la la la la, Tral la la la la la la la la.

"THE GENEROUS HEART." Round.

JOHN PARRY.

p *Moderato.*

1. The gen' - rous heart..... will nev - er prove.... A trai - tor to the cause.... of love.

2. No, no, no, no, no, no, no, no, But faith - ful to the cause. will prove.

3. The gen'rous heart will nev-er prove A trai-tor to the cause.... of love.

Elementary Study.

KEY of E FLAT. In this key, E flat is taken as the key-note, or One. Signature three flats.

Scale in E flat.

Relative Minor.

Scale in E nat. Relative Minor.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.
Do re mi fa sol la si do do si la sol fa mi re do la si do re mi fa si la la si fa mi re do si la.
E₂ F G A₂ B₂ C D E₂ E₂ D C B₂ A₂ G F E₂ C D E₂ F G A₂ B₂ C C B₂ A₂ G F E₂ D C.

No. 62.

Change of Clef.

No. 62. Change of Chôr.

Do do re re mi fa sol sol do sol mi re sol sol fa mi re do do re re mi fa sol sol la sol fa mi re do sol do.

AS THE GOLDEN STARS OF HEAVEN.

1. As the gold - en stars of heav - en Love their a - zure home a - bove, }
 As the ro - sy light of e - ven Greet the wear - y world in love, } As the foun - tains bless the

2. As the rain - bow shines re - fleet - ed In the glass - y lake be - low, }
 As the moon - light is de - test - ed Shin - ing in the streamlet's glow, } As the pur - ple clouds give

flow - er, As the sun - light loves the bow - er, So all things of good that be, Look in peace and love to thee.
warn - ing Of the sun be - fore the dawn - ing, So all things of good that be Are re - flect - ed back in thee.

CALL JOHN. Singing Class Glee.

By Permission.

45

John! John! John! John!.....John! O John!

John! John! John! John! John!.....

Call John! John! loud-er, loud-er, loud-er, loud-er, John! John! John! John!

John! John! John! John!..... Well, well,

O John! O John! can you tell us? O John! O John! Can you tell us, Can you

O John! O John! Can you tell us? Can you

what d'ye want of John? O John! Tell you what? well John! John! John! Tell you what?

"Call John." Continued.

Tell us? Can you tell us? Tell us how, how to sing this song.

Tell you what? Tell you what? How to what? Sing what? How to sing this song? Yes, yes, yes, yes, yes.

No, no, no, no, no, no, no, no, No, no, no,

Mi re do mi re do, sol mi do re, Sol fa mi re do mi re do,

"Call John." Concluded.

47

First system of the musical score. It consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The second and third staves are in treble clef. The bottom staff is in bass clef. The lyrics are: "No, no, no, no, no, no, no, no, Johnny, can you tell us, Tell us how to sing this". The music features a repeating eighth-note pattern in the first staff, followed by a longer note in the second staff, and a descending eighth-note pattern in the third staff. The bottom staff has a vocal line with lyrics "Sol mi do re mi re do." and "No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, Nev-er will I".

No, no, no, no, no, no, no, no, Johnny, can you tell us, Tell us how to sing this

No, no, no, no, no, John.....ny, John-ny, can you tell us, Tell us how to sing this

Sol mi do re mi re do. No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, Nev-er will I

Second system of the musical score. It consists of four staves. The top staff is in treble clef with a key signature of two flats. The second and third staves are in treble clef. The bottom staff is in bass clef. The lyrics are: "song? John, John, John, Ha, ha, ba, ha, ha, ha, ha, ha, John, John, John, John, we have learned this song." The music features a repeating eighth-note pattern in the first staff, followed by a longer note in the second staff, and a descending eighth-note pattern in the third staff. The bottom staff has a vocal line with lyrics "teach you how to sing, no, no. Such a set of blunderheads, Such a set of blunderheads never'll learn to sing." The music features a repeating eighth-note pattern in the first staff, followed by a longer note in the second staff, and a descending eighth-note pattern in the third staff.

song? John, John, John, Ha, ha, ba, ha, ha, ha, ha, ha, John, John, John, John, we have learned this song.

song? Ha, ha, ha, ha, ba, Ha, ha, ba, ba, ha, John, John, John, John, we have learned this song.

teach you how to sing, no, no. Such a set of blunderheads, Such a set of blunderheads never'll learn to sing.

Elementary Study.

KEY of A FLAT. In this key, A \flat is taken as the key-note, or One. Signature four flats.

SCALE IN A FLAT.

Relative Minor.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

Do re mi fa sol la si do. do si la sol fa mi re do la si do re mi fa si la la si fa mi re do si la.

A \flat B \flat C D \flat E \flat F G A \flat A \flat G F E \flat D \flat C B \flat A \flat F G A \flat B \flat C D \flat E \flat F F E \flat D \flat C B \flat A \flat G F.

No. 63. CANON.

Sol la si do re mi fa mi sol fa mi re do si la sol la sol fa fi sol fa mi re mi re

sol la si do do re mi fa mi sol fa mi re do si la sol la sol fa fi sol fa

do di re do si sol sol..... fi sol sol si re si do la sol sol la si do re mi fa

mi re mi re do di re do si sol sol..... fi sol sol si re... si do la sol sol la si

mi sol fa mi re do si la sol mi fa sol la sol fa mi do re mi fa la si do se la re fa re do sol mi re do.

do re mi fa mi sol fa mi re do si la sol mi fa sol la sol fa mi do re mi fa la si do sol sol do

WHAT IS THE DEAREST?

Arranged from the German.

49

TENOR SOLO. MODERATO.

TENOR SOLO. MODERATO.

1. When youth in prime is, What is then the dear - est? Love mak - ing, Hearts tak - ing, These are then the dear - est.

2. When manhood's prime comes, What is then the dear - est? Gold mak - ing, Notes tak - ing, These are then the dear - est.

3. When life is wan - ing, What is then the dear - est? Faith stead - y, Staff read - y, Fu - ture life the - near - est.

2. When manhood's prime comes, What is then the dear - est? Gold mak - ing, Notes tak - ing, These are then the dear - est.

3. When life is wan - ing, What is then the dear - est? Faith stead - y, Staff read - y, Fu - ture life the - near - est.

1. Wand'ring thro' the moon - lit grove, Whip'ring ten - der tales of love;
2. Full of pro - jects, schemes and cares, Build - ing for his un - born heirs;
3. Dear is then the soft arm - chair, Qui - et home and hours of prayer;

2. Full of pro - jects, schemes and cares, Build - ing for his un - born heirs:

3. Dear is then the soft arm - chair, Qui - et home and hours of prayer;

[illegible]

La la la la la, la la la la la la, la la la la la la la la la

[illegible]

"What is the Dearest?" Concluded.

CHORUS.

1. Weav - ing gar - lands sweet and fair For the fair one's au - burn hair; Thus when youth in prime is,
 2. Seek - ing wealth, and court - ing fame, Coats of arms and an - cient name;
 3. Hum - ble hope of par - doned sin, Faith in heaven, and peace with - in;

1. Thus when youth in prime is,
 2. Thus when manhood's prime comes,
 3. Thus when life is wan - ing,

La la la la la la

These are held the dear - est, Love mak - ing, Hearts tak - ing, These are held the dear - est.
 These are ev - er dear - est, Gold mak - ing, Notes tak - ing, These are then the dear - est.
 These are ev - er dear - est, Faith stead - y, Staff read - y, Fu - ture life the near - est.

EMERSON'S SINGING SCHOOL.

PART II.

O WHY NOT SING. (Glee.)

J. WILLIAM SUFFERN.

LIVELY.

1. O why not sing, And on the wing, Of sweet - est pleas - ure rise? Bright sun - beams play, Like those of May, Round

2. When I'm in song, No time is long, I love to ling - er still, And sweep the lyre, Whose tones in-spire My

3. O mu - sic dear Be mine to cheer, This sha - dy vale of time, And then a - bove With those I love, I

"O why not Sing." Concluded.

him who mu - sic tries. O sing, O sing, then cheer - i - ly, cheer - i - ly, cheer - i - ly sing, Be it cho - rus or light tripping glee,
heart with mu - sic's thrill. Sing, . . sing, . . then cheer - i - ly, cheer - i - ly, cheer - i - ly sing, Be it cho - rus or light tripping glee,
cease - less songs will chime. O sing, O sing, then cheer - i - ly, cheer - i - ly, cheer - i - ly sing, Be it cho - rus or light tripping glee,

O sing, O sing, then cheer - i - ly, cheer - i - ly, cheer - i - ly sing, There's no great - er pleasure for me.
Sing, sing, then cheer - i - ly, cheer - i - ly, cheer - i - ly sing, There's no great - er pleasure for me.
O sing, O sing, then cheer - i - ly, cheer - i - ly, cheer - i - ly sing, There's no great - er pleasure for me.

GREETING GLEE

T. MARTIN TOWNE.

53

Allegro.

1st time. 2d time.

1. We come a - gain with songs to greet you, To feel the warmth of eve - ry heart,
In hap - pi - ness we smile to meet you, Yet..... sigh to think so soon we part.

2. On eve - ry spot the sun-beam bright - ens, These constant - hearted friends we find.
With such the tie of friendship tight - ens, No..... space can blot them from the mind.

3. But now a - gain we meet in glad - ness To wipe the tear from eve - ry eye.
Come, ban - ish from the heart all sad - ness, Nor..... let a sor - row cause a sigh.

Refrain.

2d time pp

Come a - gain, come a - gain, We come with songs to greet you, Come a - gain, come a - gain, We come, we come a - gain.

We come, come again, we come, come again, We come with songs to greet you, We come, come again, We come, come again, we come, we come a - gain.

2d time pp

Come a - gain, come a - gain, We come with songs to greet you, come a - gain, come a - gain, We come, we come a - gain.

UP, AWAY.

Arranged from ABT, by L. O. EMERSON.

Tempo di marcia.

Up, a - way! Up, a - way! Up, a - way, on the pin - ions of glad -

Up, a - way! Up, a - way! Up, a - way, on the pin - ions of glad -

Up, a - way! Up, a - way! Up, a - way, on the pin - ions of glad -

This system contains four staves of music. The first three staves are vocal parts with lyrics. The first staff is in 3/4 time with a key signature of one sharp (F#). The second and third staves are in 2/4 time. The fourth staff is a bass line in 2/4 time.

ness, Friends let us roam in the mer - ri - est mood! How love - ly the flow - ers on scent-ed banks

ness, - Friends let us roam in the mer - ri - est mood! How love - ly the flow - ers on scent-ed banks

ness, Friends let us roam in the mer - ri - est mood! How love - ly the flow - ers on scent-ed banks

This system contains four staves of music. The first three staves are vocal parts with lyrics. The first staff is in 3/4 time with a key signature of one sharp (F#). The second and third staves are in 2/4 time. The fourth staff is a bass line in 2/4 time.

grow, How fra - grant the for - ests and val - leys be - low. The gla - ci - ers shine in the sun's set - ting

grow, How fra - grant the for - ests and val - leys be - low. The gla - ci - ers shine in the sun's set - ting

grow, How fra - grant the for - ests and val - leys be - low. The gla - ci - ers shine in the sun's set - ting

Fine.

ray, While wan - der - ing brook - lets pass swift - ly a - way, While wan - der - ing foot - steps pass swift - ly a - way.

ray, While wan - der - ing brook - lets pass swift - ly a - way, While wan - der - ing foot - steps pass swift - ly a - way.

ray, While wan - der - ing brook - lets pass swift - ly a - way, While wan - der - ing foot - steps pass swift - ly a - way.

"Up, Away." Concluded.

What de - light, de - light be - yond all meas - ure, yes, be - yond all meas - ure,

mf

Roam - ing gives high delight, De - light beyond all meas - ure; Na - ture so fair and bright af - fords the keenest pleas - ure,

mf

What de - light, de - light be - yond all meas - ure, yes, be - yond all meas - ure,

Repeat. ff

It af - fords the keen - est pleas - ure, Oh what high de - light, all fair and bright.

Roam - ing gives high delight, de - light beyond all meas - ure, Oh high de - light, Na - ture so fair and bright.

It af - fords the keen - est pleas - ure, Oh what high de - light, all fair and bright.

SLOW. mp *cres.*

1. 'Mid pleasures and pal-a-ees, though we may roam, Be it ev - er so humble, there's no place like home; A charm from the skies seems to hal - low us

2. An ex-ile from home, splendor daz - zles in vain; Oh, give me my low - ly thatched cottage a - gain? The birds sing - ing gay - ly, that came at my

cres. *cres.*

there; Which seek thro' the world, is ne'er met with elsewhere. Home, home, sweet, sweet home, Be it ev - er so hum - ble, there's no place like home.

call; Oh! give me that peace of mind, dear - er than all. Home, home, sweet, sweet home, Be it ev - er so hum - ble, there's no place like home.

THE PEDESTRIAN.

Arranged from ABT.

1. To go on foot, that is my pride, heigh-ho, heigh-ho, heigh ho, And thus I cross the world so wide, heigh-ho, heigh-ho, heigh-ho, For

2. All sing-ing peo-ple walk-ing suits, heigh-ho, heigh-ho, heigh-ho, Their ways are crown'd with gold-en fruits, heigh-ho, heigh-ho, heigh-ho. They

Ha - ha,

Heigh-ho,

Ha - ha,

heigh-ho.

oth - er fel - lows may search he, Who can't a prop - er walk - er be, Ne'er he would do for me, Ne'er he would do for me. Heigh-ho, Heigh-

cres.

know each spot on ev - ery land, Where joy and mirth go hand in hand, There is their na - tive land, There is their na - tive land. Heigh-ho, heigh-

59

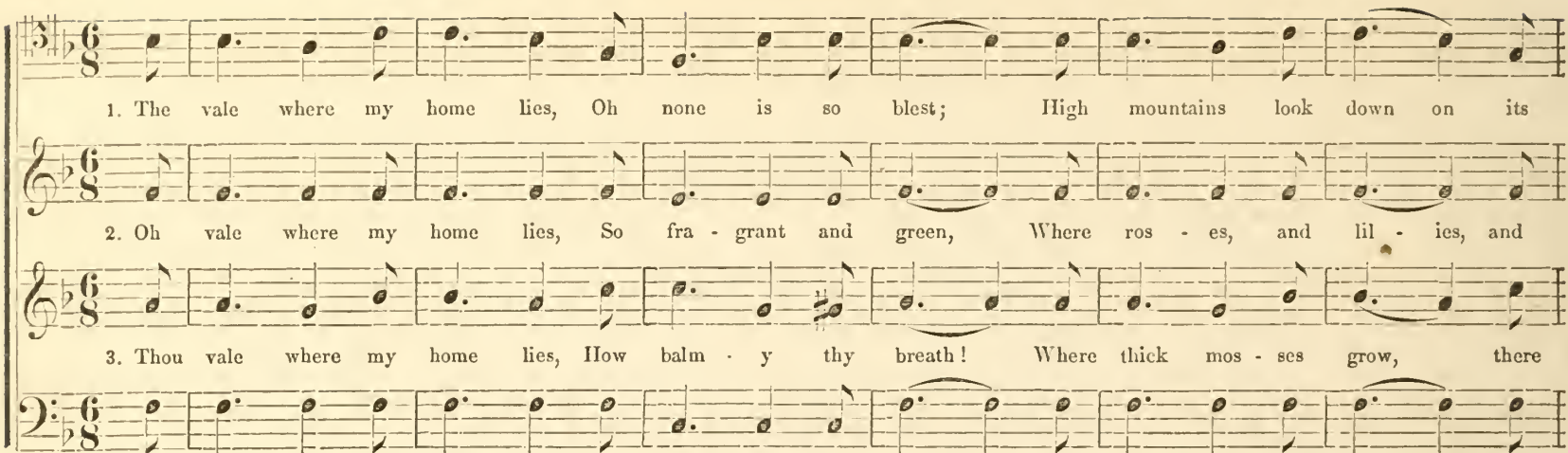
ho, tra la la la la, Heigh - ho, Heigh - ho, heigh - ho, tra la la la la.

ho, tra la la la la, Heigh - ho, Heigh - ho, heigh - ho, tra la la la la.

ho, tra la la la la, Heigh - ho, Heigh - ho, heigh - ho, tra la la la la.

Heigh - ho, Heigh - ho, heigh - ho, heigh - ho, tra la la la la.

THE VALE WHERE MY HOME LIES.



1. The vale where my home lies, Oh none is so blest; High mountains look down on its

2. Oh vale where my home lies, So fra-grant and green, Where ros-es, and lil-ies, and

3. Thou vale where my home lies, How balm-y thy breath! Where thick mos-ses grow, there



pure qui-et rest, The blue sky a-bove, and the val-ley be-low, While

blue-bells are seen. How sweet 'tis to rest by the mur-mur-ing stream, And

place me in death; Oh there let me soft-ly my tir-ed limbs lay, And

"The Vale where my Home lies." Concluded.

61

cres. *p*

peace throws o'er all..... her heav - en - ly glow. The vale where my home lies, Oh

watch on its bo - som the sun's trembling beam. *p* The vale where my home lies, Oh

hop - ing, look for - ward to bright, bless - ed day. The vale where my home lies, Oh

cresc. *ad lib.*

none is so blest, Oh vale where my home lies in peace and pure rest.

none is so blest, Oh vale where my home lies in peace and pure rest.

none is so blest, Oh vale where my home lies in peace and pure rest.

THE GOAT BELLS.

L. O. EMERSON.

1. The sha-dows o'er the vai-ley steal, The star of eve is come; The maid-en leaves her spin-ning wheel, To

2. The Hunt-er wends his wea-ry pace, A-cross the twi-light snow, With quick'ning step and bright'ning face, He

call the wild flock home. The goat-bells on the breez-es borne, Chime up the pas-ture plain, While gai-ly to her

Small Notes for Instrument.

hears the horn be-low. The night draws on, the day is o'er, The flock is gathered home; The maid-en gains the

"Goat-Bells." Continued.

[illegible]

"Goat-Bells." Concluded.

p *Rit* *pp*

tra la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la

tra la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la

sweet - ly ech - o borne, The maid - en's cha - let horn.

tra la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la

O, I AM A MERRY SAILOR LAD.

L. O. EMERSON.

QUARTETT OR CHORUS FOR MALE VOICES.

1st Tenor. *f* *LIVELY.*

1. O, I am a mer - ry sail - or lad, With heart both light and free, I high - ly prize my

2d Tenor. *f*

2. Where bound - ing bil - low rears its head, To play with tem - pest cloud; Where storm's deep voice comes

3. I love to tread the ves - sel's deck, A - mid the howl - ing gale, And list - en to the

1st Bass. *f*

4. O see the viv - id light - ning play A - round me bold and free; Yet some will love the

3d Bass. *f*

f *cresc.* *ff*

gal - lant ship, I love the deep blue sea. Hur - rah! hur - rah! hur - rah! I

o'er the main, In mur - murs hoarse and loud. Hur - rah! hur - rah! hur - rah! I love the dark blue

sea - gull's scream, And to the thun - der's rail.

dull, tame shore, But an o - cean life for me. Hur - rah! hur - rah! hur - rah! I love the dark blue

m

f *cres.* *ff*

I love the dark blue sea, I love the dark blue sea, I love, I love the dark blue sea.

sea, I love the dark blue sea, I love, I love the sea, I love the dark blue sea.

sea, I love the dark blue sea, I love, I love the sea, I love the dark blue sea.

WE HAIL THEE, MIRTH.

1st Tenor.

We hail thee, mirth! on thee, on thee we call, 'Tis thou can'st mer - ry make us all, can'st

2d Tenor.

We hail thee, mirth! on thee, on thee we call, can'st

Bass.

'Tis thou can'st mer - ry

mer - ry make us all, Can'st mer - ry make us all, Can'st mer - ry, mer - ry, mer - ry, mer - ry

mer - ry make us all, Can'st mer - ry make us all, Can'st mer - ry, mer - ry, mer - ry, mer - ry

make us all, Can'st mer - ry make us all, can'st mer - ry, mer - ry, mer - ry, mer - ry, mer - ry

make us all, Let love and friendship, love and friendship join the glee, Let love, let

make us all, Let love and friendship, love and friendship join the glee,

make us all, Let love,

"We Hail thee, Mirth." Concluded.

67

love. Then hail con-viv-i-al-i-ty.

Let love and friend-ship, love and friend-ship join the glee. Hail!

Let love and friendship, love and friendship join the glee. Hail!

cres.

hail, con-viv-i-al-i-ty, Let love and friend-ship join the glee, Then hail con-viv-i-al-i-ty, Then

hail, Let love and friend-ship join the glee, Then hail con-viv-i-al-i-ty, Then

hail, Let love and friend-ship join the glee, Then hail con-viv-i-al-i-ty, Then

hail, con-viv-i-al-i-ty, Then hail, hail, hail, Then hail con-viv-i-al-i-ty.

hail, con-viv-i-al-i-ty, Then hail, hail, hail, Then hail con-viv-i-al-i-ty.

hail, con-viv-i-al-i-ty, Then hail, hail, hail, Then hail con-viv-i-al-i-ty.

PLAY ON! PLAY ON!

L. O. EMERSON.

QUARTETT OR CHORUS FOR MALE VOICES.

1st Tenor.

2d Tenor,

1st Bass.

2d Bass.

1. Play on, . . . Play on, . . . there are ten thousand

2. Play on . . . Play on . . . how sooth-ing-ly the

3. Play on . . . Play on . . . ye myr-iad marshalled

Play on . . . Play on . . .

p Rit e dim.

tones, Heard for an in-stant, Then for-ev-er gone. So sweet so soft, th'un-qui-et spir-it

strains, En-trance the soul with heav'n-born mel-o-dies. Till hope, like flow'rs re-vived by sum-mer

thoughts, With harps at-tuned in heav-en sweet-ly play. Sooth-ing and bless-ing till our toil-some

1. So sweet, so soft, th'un-qui-et spir-it

"Play on, Play on." Concluded.

69

So sweet, so soft, Th'un-qui-et spir-it, moans, Th'un-qui-et spir-it, moans. Play on, play on, play
rains, Till hopes like flow'rs re-vived by sum-mer rains, re-vived by sum-mer rains, 'Mid tears, 'Mid tears, 'Mid
lots, Sooth-ing and bless-ing, till our toil-some lots, till our toilsome lots, Fade quite, fade quite, fade
moans

on, play on, play on, play on, play on, play on, play on, play on, play on, play on.
tears, 'mid tears, 'mid tears, 'mid tears, 'mid tears, 'mid tears a-rise, a-rise, a-rise, mid tears a-rise.
quite a-way, Fade quite, fade quite, fade quite, a-way, a-way, a-way, a-way, a-way, a-way.
quite a-way, Fade quite, fade quite, fade quite, a-way, a-way, a-way, a-way, a-way, a-way.

THE SWISS GIRL. For double or single quartett or chorus.

FIRST QUARTETT OR CHORUS.

From a song by G. LINLEY.

SOPRANO. *f*

1. O hear me, pret ty Swiss; Come, roam the world with me; Where grandeur shines and wealth can
 2. That sim - ple wreath of flow'rs, O, care - less - ly throw by; And thou shalt wear a diamond

ALTO. *mp*

TENOR. *mp*

1. O hear me, pret - ty Swiss; Come roam, come roam the world with me; Where grandeur shines, and
 2. That sim - ple wreath of flow'rs, O, care - less - ly throw by, throw by; And thou shalt wear a

BASE. *mp*

SECOND QUARTETT OR CHORUS.

1. make A par - a - dise for thee. No! no! I love the mountain rill, These
 2. crown, More daz - zling to the eye. No! no! that crown is not so bright As

wealth can make A par - a - dise for thee. No! no! she loves the mountain,
 dia - mond crown More daz - zling to the eye. No! no! that crown is not so

"The Swiss Girl." Continued.

71

Rit.

1. bar-ren cliffs..... and for-est green,..... More dear..... to me the flow'r-clad hills,..... The val-ley where my cot is
 2. yonder glo-ri-ous sun I see,..... That bathes..... in gold each towering hight,..... And wakes each morn new joy in

mp

Rit.

1. rills, These bar-ren cliffs, and for-ests green; More dear to her the flow'r-clad hills, Her cot is
 2. bright As yon-der glo-ri-ous sun I see, That bathes in joy each towering hight, New joys to

FIRST QUARTETT OR CHORUS.

ALL. Allegro.

1. seen. But come with me..... and thou shalt share..... A pal-ace bright and fair, No!... no!
 2. me. But here thy charms..... unseen will fade,..... O fly with me, sweet maid.

1. seen. Yes, come with me, and thou shalt share A pal-ace bright and fair. No! no!
 2. me. Yes, here thy charms unseen shall fade, O fly with me, sweet maid.

"The Swiss Girl." Concluded.

1. no! the mer-ry Swiss girl, con - tent - ed here will stay, Cares not for wealth and hon - ors, while she sings her mountain

2. no! the mer-ry Swiss girl, con - tent - ed here to stay, Thinks not of youth and beau - ty, while she sings her mountain

The musical score for the first two verses is written on three staves. The first staff is a treble clef, the second is a bass clef, and the third is a bass clef. The music is in 2/4 time. The first verse is marked '1. no!' and the second is marked '2. no!'. The lyrics are written below the staves.

1. lay. La la la la la la la la la la la la la la la la la la la la.

2. lay. la.

The musical score for the chorus is written on three staves. The first staff is a treble clef, the second is a bass clef, and the third is a bass clef. The music is in 2/4 time. The first verse is marked '1. lay.' and the second is marked '2. lay.'. The lyrics are written below the staves.

Vivace. 1st Voice. 2d Voice. 3d Voice. 1st Voice.

1. I'm ve - ry fond of a so - cial song, So am I, So am I. It makes the time glide mer - ry a - long, And
 2. I like with neigh - bors an hour to pass, So do I, So do I, But he that does not them pos - sess, Can -
 3. I'm ve - ry fond of a pret - ty lass, So am I, So am I, With her the time doth hap - pi - ly pass, In -

2d Voice. 3d Voice.

fills the past with pleas - ure. For spark - ling wit doth bright - er shine, When thus be - got by songs of thine, But
 not en - joy true pleas - ure. For friend - ships' joys are so di - vine, When round the heart they fond - ly twine, But
 friend - ships' joys and pleas - ure. And O! how love - ly, how di - vine, To think her vir - tuous charms are thine, But

1st Voice. 2d Voice. 3d Voice.

sad is the time, When a dis - cord you find, O, that's not my fault! nor mine, nor mine.
 cold grows our love, If e'er heart - less they prove, But that's not my way, nor mine, nor mine.
 ah! for the swain, Who knows jeal - ous - y's pain, But that's not my ease, nor mine, nor mine.

CHORUS AT THE END OF EACH VERSE. *Slow.*

Though life is short, we now may be gay, Ban - ish far all care and sor - row, Wisdom says en - joy to - day, Tho' trou - ble comes to - mor - row.

Though life is short, we may now be gay, Ban - ish far all care and sor - row, Wisdom says en - joy to - day, Tho' trou - ble comes to - mor - row.

MY OWN DEAR MOUNTAIN HOME. Song or Duett.

L. O. EMBERSON.

1. Home! my own dear mountain home, Joy - ous - ly to thee I come.
 2. Round my mount - ain home the breeze Wakes sweet mu - sic in the trees;

Ev - 'ry rug - ged peak whose snows With the droop - ing clouds are blend - ing; Ev - 'ry field with
 There from many a rock - y well Wa - ters bright are ev - er spring - ing With their sil - ver

har - vest bend - ing; Ev - 'ry tree its shade ex - tend - ing, Where the gen - tle herds re - pose.
 rip - ples sing - ing; There, too, hap - pier voic - es ring - ing Where be - lov - ed kin - dred dwell.

"My own dear Mountain Home." Conclude

75

Rall e dim. *A tempo, cres.* *f*

Where the gen - tle herds re - pose,
Where be - lov - ed kin - dred dwell,

Tell..... of thee, my mountain home!
Tell..... of thee, dear mountain home!

Tell of thee,
Tell of thee,

Tell....of
Tell....of

Rall e dim.

Rit.

thee, dear moun - - tain home. La la la..... la la la la i la..

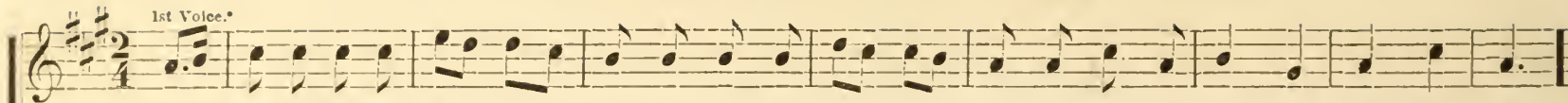
Rit.

accel. cres. *f*

..... i la - i la la la..... la la la la - i la la la la la.

A LITTLE FARM WELL TILLED. Solo and Quartet. Comic.*

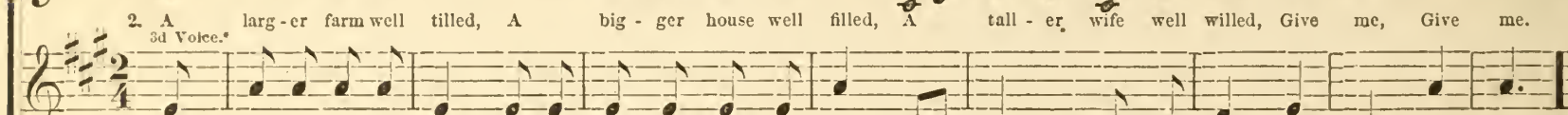
1st Voice.*



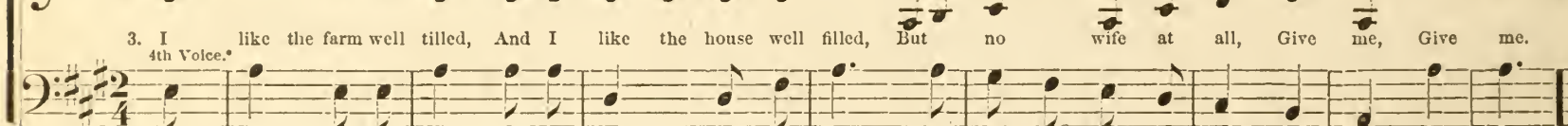
2d Voice.*



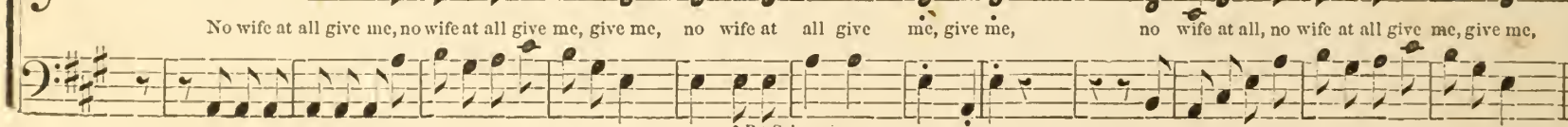
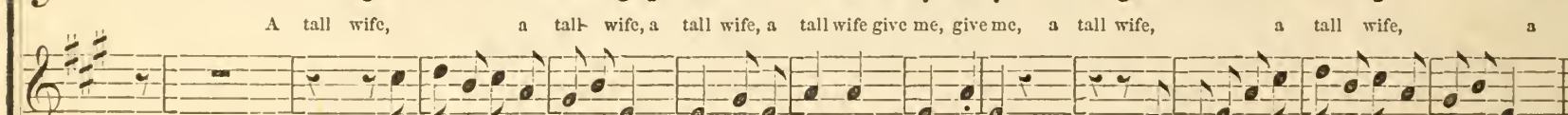
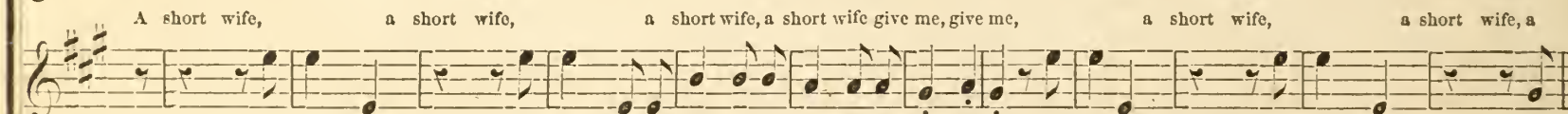
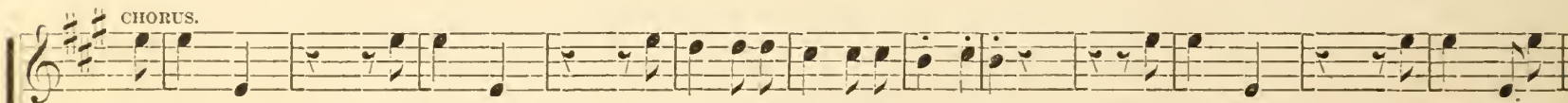
3d Voice.*



4th Voice.*



CHORUS.



* By Solo voices.

"A little Farm well tilled." Concluded.

77

short wife, a short wife give me, give me. A lit - tle farm well tilled, A little cot well filled, A little wife well willed, give me, give me.

tall wife, a tall wife give me, give me. A larger farm well tilled, A bigger house well filled, A taller wife well willed, give me, give me.

no wife at all give me, give me. I like the farm well tilled, And I like the house well filled, But no wife at all give me, give me.

SWITZER'S SONG OF HOME. Four-part Song, or Trio.

1. Why, ah! why, my heart, this sadness? Why, 'mid scenes like these decline? Where all, tho' strange, is joy and gladness, Say, what wish can yet be thine? O say, what wish can yet be thine?

2. All that's dear to me is wanting, Lone and cheerless here I roam; The stranger's joys, how'er enchanting, To me can never be like home. To me can never be like home.

3. Give me those, I ask no oth-er, Those that bless the humble dome, Where dwell my father and my mother, Give, O give me back my home, My own, my dear, my native home.

WHEN UP THE MOUNTAIN CLIMBING.

1. When up the moun-tain climb-ing, I sing this mer-ry strain, La la la la la la la la la la The

2. When light-ning, hail, and thun-der, Loud hissing, flash and roar, la la la la la la la la la la I

eeh - oes catch my mu - sic, And send it back a - gain. La la la la la la la la la la When

stand a-bove its threat-'ning, And sing a - bove its roar, La la la la la la la la la la But

79

The image displays a musical score for the song "The Rose Tree." It consists of four staves. The top staff is the vocal melody, written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics "La la la la" are written below the notes. The second staff is the piano accompaniment, also in treble clef, featuring a melody of eighth and sixteenth notes. The third staff is the piano accompaniment in the bass clef, providing a harmonic foundation with eighth and sixteenth notes. The fourth staff is the piano accompaniment in the bass clef, continuing the harmonic support. The score is written in G major and 3/4 time, with a key signature of one sharp (F#) and a 3/4 time signature.

THE AMERICAN FLAG.

L. O. EMERSON.

f SEMI-CHORUS.

1. Proud flag of my country, proud flag of the free, Brave hearts and strong arms are con - tend - ing for thee; In

2. Hail! glo - rious banner of free - dom, all hail! Thy stripes are all there, and thy stars nev - er fail; The

3. O come ye op - press'd, come to lib - er - ty's land; Warm hearts bid thee wel - come, ex - tend - ing the hand; Serf,

cres.

dread hour of bat - tle, on land and on sea, Bright hope of our na - tion, proud flag shalt thou be.

era - ven shall fear thee, the trai - tor shall pale, And lib - er - ty's foe once be - hold - ing thee, quail.

ex - ile, and slave, come, u - nit - ed we'll stand, One na - tion for - ev - er, one peo - ple, one band.

"The American Flag." Concluded.

81

f FULL CHORUS.

1. Then Hur - rah for our flag, The flag of the brave, The ban - ner of Lib - er - ty, Long shall it wave, Ex-

2. Then Hur - rah for our flag, The flag of the brave, The ban - ner of Free - dom shel - ters no slave; Ex-

3. Then Hur - rah for our flag, Hur - rah for our cause, One u - nion for - ev - er, one sys - tem of laws. Ex-

cres.

cres.

ff

- - ult - ant, vic - to - ri - ous, Tri - umph - ant and Glo - rious, Proud flag of my Country, proud flag of the free, Proud flag of my Country, proud flag of the free.

- - ult - ant, vic - to - ri - ous, Tri - umph - ant and Glo - rious, Proud flag of my Country, proud flag of the free, Proud flag of my Country, proud flag of the free.

- - ult - ant, vic - to - ri - ous, Tri - umph - ant and Glo - rious, Proud flag of my Country, proud flag of the free, Proud flag of my Country, proud flag of the free.

WE ARE ALL NODDIN. (Glee.)

Andante. *f* *dim.* *pp* *f* *dim.* *Ita.* *Fine.*

1. We are all nod - din, nid, nid, nod - din, We are all nod - din, and drop - ping off to sleep.

2. We are all nod - din, nid, nid, nod - din, We are all nod - din, and drop - ping off to sleep.

f *A tempo.* *D.C.*

To keep us a - wake we have all done our best, But we're wea - ry and heavy, so home to our rest.

f *A tempo.* *D.C.*

The hour it is late, we'll no long - er de - lay, But we'll take our hats and bon - nets and quick - ly a - way.

THE OLD OAKEN BUCKET. Four Part Song.

83

Fine.

Andante.

1. { How dear to this heart are the scenes of my child - hood, When fond re - col - lec - tion re - calls them to view; }
 { The orch - ard, the mead - ow, the deep tangled wild - wood, And ev - 'ry loved spot which my in - fancy knew. }
 D. C. The old oak - en buck - et, the i - ron bound buck - et, The moss covered buck - et that hung in the well.

2. { The moss covered buck - et I hailed as a treas - ure, For oft - en at noon when re - turned from the field, }
 { The old oak - en buck - et, the ex - qui - site pleas - ure, The pur - est and sweet - est that na - ture can yield. }
 D. C. The old oak - en buck - et, the i - ron bound buck - et, The moss covered buck - et that hung in the well.

3. { How sweet from the green mossy rim to re - ceive it, As poised on the curb it in - clined to my lips, }
 { Not a full flow - ing gob - let could tempt me to leave it, Tho' filled with the nec - tar that Ju - pi - ter sips. }
 D. C. The old oak - en buck - et, the i - ron bound buck - et, The moss covered buck - et, that hung in the well.

D. C.

The wide spread - ing spring, and the mill that stood nigh it, The bridge and the rock where the cat - a - ract fell,
 The cot of my fath - er, the dai - ry house by it, And e'en the rude buck - et that hung in the well.

How ar - dent I seized it, with hands that were glow - ing, And quick to the white - peb - bled bot - tom it fell,
 Then soon with the em - blem of truth ov - er - flow - ing, And drop - ping with cool - ness it rose from the well.

And now far re - moved from the loved sit - u - a - tion, The tear of re - gret will in - tru - sive - ly swell,
 As fan - cy re - verts to my fa - ther's plan - ta - tion, And sighs for the buck - et that hung in the well.

WHEN NIGHT COMES O'ER THE PLAIN.

S. NELSON.

DUETT.

1. When night comes o'er the plain, And moonlight o'er the sea, Oh! meet me once a - gain, Where oft I've welcomed thee. When first the glow-worm's



2. At ev'ning's quiet hour, O leave thy mountain home, And seek the peaceful bow'r, To which we used to roam. I'll sing the old-en

INST.

VOICE.



ray, It lumes the verdant lea, I'll leave my lone-ly way, And wander forth with thee. How dear is ev - 'ry spot, Where



songs, The long-neg - lect - ed lays, Whose brightest theme be - longs To youth's depart - ed days. How dear is ev' - ry spot, Where



CHORUS.

The mountain and the cot, The streamlet and the glade; The tree whose branches hung Above the flowing

oft in youth we strayed; The tree whose branches hung, Above the flowing

Voice.

rill, Up - on whose banks we sung The songs that haunt me still, The tree whose branches hung Above the flowing rill;

rill, Up - on whose banks we sung The songs that haunt me still, Above the flowing rill; Up - on whose banks we

INST.

"When night comes o'er the plain." Concluded.

The songs that haunt me still, The tree whose branches hung A - bove the flowing rill; Up - on whose banks we sung The songs that haunt me still.

sung The songs that haunt me still, The tree whose branches hung A - bove the flowing rill; Up - on whose banks we sung The songs that haunt me still.

THE LAST ROSE OF SUMMER.

1. { 'Tis the last rose of summer, Left bloom-ing a - lone; } gone; No flower of her kindred, No rose - bud is nigh,
 { All her love - ly com - pan-ions Are fad - ed and for sigh. }
D. C. To re - fleet back her blushes, Or give sigh for sigh.

2. { I'll not leave thee, thou lone one, To pine on the stem, } them; Thus kind - ly I scat - ter thy leaves o'er the bed,
 { Since the love - ly are sleeping, Go sleep thou with and dead. }
D. C. Where thy mates of the garden Lie scentless and dead.

3. { So soon may I fol-low, When friendships de - cay, } way; When true hearts lie withered, And fond ones are flown,
 { And from love's shining cir - cle, The gems drop a - lone? }
D. C. O, who would in - hab - it This bleak world a - lone?

"HARK! 'TIS THE BELLS." Glee.

87

Allegro.

Hark! 'tis the bells of a village church, How pleasant-ly they strike on the ear, And how mer-ri-ly they ring, Come, let us join, and we'll

Hark! Hark! 'tis the bells, Hark! Hark! and how mer-ri-ly they ring. Come, Come,

Repeat in Chorus.

im-i-tate their mel-o-dy, Let each take a part in the har-mo-ny and sing. I love a mer-ry peal of bells, Of hope and joy their music tells; When

let us join, Come, join in the har-mo-ny, and sing.

Repeat in Chorus.

trav'ling homewards merri-ly, They greet us ev-er cheer-i-ly, Hark! 'tis the bells of a village church, How pleasantly they strike on the ear, And how merrily they ring.

Hark! Hark! 'tis the bells! Hark! Hark! and how merri-ly they ring.

O, SHALL I EVER MEET THEM AGAIN.

1. I dream of my home, tho' far o'er the deep, Still do I sigh each weary step I go; I think of my friends while
 2. I long for the fields that bloom'd in their pride; Still do I hear each bird which sang in glee! But where are the forms that

sad - ly I weep, As mem - 'ry re - calls each heart that I know. Sweet, sweet times that come no more; Echoed in my ear in my
 stray'd by my side, The whispers of love so dear un - to me.

wea - ry pain; Those fair ear - ly joys, those fa - ces of yore,— O, shall I ev - er meet them a - gain?

CHORUS.

Still I fond - ly dream, dear ones, of thee, Still I am sigh - ing all in vain! The bright sun - ny smiles, the

Still I fond - ly dream, dear ones, of thee, Still I am sigh - ing all in vain! The bright sun - ny smiles, the

Still I fond - ly dream, dear ones, of thee, Still I am sigh - ing all in vain! The bright sun - ny smiles, the

Ad lib.

voic - es of glee,— O, shall I ev - er meet them a - gain? O, shall I ev - er meet them a - gain?

voic - es of glee,— O, shall I ev - er meet them a - gain? O, shall I ev - er meet them a - gain?

voic - es of glee,— O, shall I ev - er meet them a - gain? O, shall I ev - er meet them a - gain?

SLOW.

1. Oh! the days are gone, when beauty bright, My heart's chain wove, When my dream of life, from morn till night, Was love, still love! New hope may bloom and

2. Tho' the bard to pur - er fame may soar, When wild youth's past; Tho' he win the wise, who frown'd before, To smile at last; He'll nev - er meet a

3. Oh! that hallowed form is ne'er forgot, Which love first traced; Still, it ling'ring haunts the greenest spot On mem'ry's waste! 'Twas o - dor fled as

days may come, Of milder, calmer beam, But there's nothing half so sweet in life, As love's young dream, Oh, there's nothing half so sweet in life, As love's young dream.

joy so sweet In all his noon of fame, As when first he sung to woman's ear His soul-felt flame, And, at ev - 'ry close, she blushed to hear The one lov'd name.

soon as shed; 'Twas morning's winged dream! 'Twas a light that ne'er can shine again On life's dull stream! Oh, 'twas a light that ne'er can shine again On life's dull stream.

SWEET VALE OF REST.

Arranged from MEYERBEER.

91

SOPRANO SOLO.

1. Beneath the shade..... the flow'rs were sleep - - - ing, The wear-y breeze..... in si-lence
 2. I've wandered far,..... all changes view - - - ing, One dream of joy..... in vain pur-

1. Beneath the shade where flow'rs were sleep - ing, The weary breeze
 2. I've wandered far, all changes view - ing, One dream of joy

creep - - - ing, The sil-ver dew's..... their lamps were keep - - - ing In shel-tered
 su - - - ing, While vis-ions bright..... I've left in ru - - - in, Were gild-ed

in si-lence creep - ing, The sil-ver dew's their lamps were keep - ing,
 in vain pur-su - ing, While vis-ions bright I've left in ru - in

"Sweet Vale of Rest." Continued.

nook..... or flowerets' breast;
barques..... that deck life's breast;

In sheltered nook, or flow'ret's breast; I heard the stream then onward stray - ing,
Were gilded barques that bedeck life's breast; Yet one soft voice again is sing - ing,

break..... in murmurs play - ing, While mem'ry sang With years de - caying, I'll ne'er for -
hope..... fresh o - dors bring, - ing; While mem'ry back Thro' tears is springing To dream of

Its ripples break, in murmurs play - ing, Vale of rest, sweet
The wings of hope, fresh o - dors bring - ing, Ah! I'll ne'er for -

get this vale of rest, I'll..... ne'er, I'll ne'er for - get this vale of
 youth's sweet vale of rest, To..... dream, To dream of youth's sweet vale of
 vale, sweet vale of rest, I'll ne'er for - get this vale of
 get this vale of rest, Sweet vale, sweet vale, sweet vale of

p rest, Sweet vale of rest, *mp* sweet vale of rest, sweet vale of rest.
 rest, Sweet vale of rest, sweet vale of rest, sweet vale of rest.
 rest, Sweet vale of rest, *mp* sweet vale of rest, sweet vale of rest.
 rest, Sweet vale of rest, sweet vale of rest, sweet vale of rest.

1st Voice.
Adagio.

1. De - sert - ed by the wan - ing moon, When skies pro - claim night's cheer - less noon, On

2d Voice.

Instrument.

When skies pro - claim night's cheer - less noon, On

Detailed description: This block contains the first system of the musical score. It features three staves. The top staff is for the 1st Voice (treble clef, key of D major, 4/4 time), the middle for the 2nd Voice (treble clef), and the bottom for the Instrument (bass clef). The tempo is marked 'Adagio'. The lyrics are: '1. De - sert - ed by the wan - ing moon, When skies pro - claim night's cheer - less noon, On' for the 1st voice and 'When skies pro - claim night's cheer - less noon, On' for the 2nd voice and instrument.

tow - er, fort or tent - ed ground, The sen - try walks his lone - ly round, The sen - try walks,

tow - er, fort, or tent - ed ground, The sen - try walks his lone - ly round, his

Detailed description: This block contains the second system of the musical score. It continues the three-staff format. The lyrics for the 1st voice are: 'tow - er, fort or tent - ed ground, The sen - try walks his lone - ly round, The sen - try walks,'. The lyrics for the 2nd voice and instrument are: 'tow - er, fort, or tent - ed ground, The sen - try walks his lone - ly round, his'.

Allegro.

The sen - try walks his lone - ly round. And should some foot - step hap - ly stray, Where

lone - ly round, his lone - ly round. And should some foot - step hap - ly stray, Where

Detailed description: This block contains the third system of the musical score. The tempo changes to 'Allegro'. It continues the three-staff format. The lyrics for the 1st voice are: 'The sen - try walks his lone - ly round. And should some foot - step hap - ly stray, Where'. The lyrics for the 2nd voice and instrument are: 'lone - ly round, his lone - ly round. And should some foot - step hap - ly stray, Where'.

cau - tion marks the guard-ed way, Where cau - tion marks the guarded way, the guard - ed way.
 cau - tion marks the guard-ed way, Where cau - tion marks the guarded way, the guard - ed way, who goes there.

Adagio.

A friend! Good night! All's
 Stran - ger, quickly tell— The word? All's well, All's

well; good night! All, all's well.
 well; The word? All, all's well.

2 Or, sailing on the midnight deep
 While weary messmates soundly sleep,
 The careful watch patrols the deck
 To guard the ship from foe or wreck;
 And, while his thoughts oft homeward veer,
 Some friendly voice salutes his ear—
 What cheer? Brother, quickly tell,

Above—

Below—

Good night!

All, all's well.

DREAMING EVER, FONDLY DREAMING.

1. Dream - ing ever, fondly dream - ing, In the twilight softly beam - ing, Thoughts of beauty ever teem - ing,
 2. Lov - ing voices wake to cheer me; Old - en places linger near me, Gen - tle mem'ries still endear - ing,
 3. Dream - ing ever, fondly dream - ing, In the starlight softly beam - ing, All my sorrow 'tis re-deem - ing,

Bring the days of long a - go; Hap - py mo - ments gone for - ev - er, Lov - ing fac - es com - ing
 Bind me to the gold - en past; Kind - ly whis - pers, fond, en - treat - ing; Childhood's pleasant mer - ry
 Thus to live the past a - gain; Wea - ry foot - steps on - ward wend - ing; O, the vis - ions all un -

nev - er, Gone be - yond the heart's en - deav - or, AD LIB. in all their yonth - ful glow.
 greet - ing, Ev - er ling - er, still re - peat - ing, Gone While the spell is o'er me cast.
 end - ing, Past and pres - ent ev - er blend - ing, Lift - ing all our earth - ly pain.

"Dreaming ever, fondly Dreaming." Concluded.

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CHORUS.

Musical score for the chorus, featuring three systems of music. Each system consists of a vocal line (soprano, alto, and tenor parts) and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: "Dream - ing ev - er, fond - ly dream - ing, In the twi - light soft - ly beam - ing,". The piano accompaniment includes various musical notations such as eighth notes, quarter notes, and rests.

Dream - ing ev - er, fond - ly dream - ing, In the twi - light soft - ly beam - ing,

Dream - ing ev - er, fond - ly dream - ing, In the twi - light soft - ly beam - ing,

Musical score for the concluding phrase, featuring three systems of music. Each system consists of a vocal line (soprano, alto, and tenor parts) and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: "Thoughts of beau - ty ev - er deem - ing, Bring the days, the days of long a - go." The piano accompaniment includes various musical notations such as eighth notes, quarter notes, and rests.

Thoughts of beau - ty ev - er deem - ing, Bring the days, the days of long a - go.

Thoughts of beau - ty ev - er deem - ing, Bring the days, the days of long a - go.

COME, LET'S SING A MERRY ROUND. Glee.

Altered from MARSCHNER.

f

1. Come, let's sing a mer - ry round, Wake the cheer - ful glee; Sing a - loud in joy - ful sound, Hap - py, hap - py

f

2. En - vy, an - ger, hence, a - way, Ev - il pas - sions flee; Why should we in - dulse them, say? Why should you or

f *pp* *>*

2. we, hap - py we. Hap - py we, oh! hap - py we! oh! hap - py, hap - py, hap - py, hap - py, hap - py we, oh! hap - py we, oh!

hap - py we, oh! hap - py we, oh,

f *pp* *>*

1. me? you or me? Hap - py we, oh! hap - py we, oh! hap - py, hap - py, hap - py, hap - py, happy we, happy we,

hap - py we, oh! hap - py we, oh!

"Come, let's sing a merry round." Continued.

99

hap - py, hap - py, hap - py, hap - py, hap - py we, oh! hap - py we, oh! hap - py, hap - py we, oh! hap - py

hap - py, hap - py, hap - py, hap - py, hap - py we, oh! hap - py we, oh! hap - py, hap - py we, oh! hap - py

hap - py we, hap - py we, hap - py we, hap - py we, hap - py we, hap - py we, oh! hap - py

hap - py, hap - py, hap - py, hap - py, hap - py we, oh! hap - py we, oh! hap - py, hap - py we, oh! hap - py

1. we, oh! hap - py we; Sing a - round With joy - ful sound, Hap - py, hap - py we, *First time.* *Second time.*

2. we, oh! hap - py we; Sing a - round With joy - ful sound, Hap - py, hap - py we, *First time.* *Second time.*

"Come, let us sing a merry round." Concluded.

pp *Cres. Poco a Poco.* *f*

Hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py we.

Hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py we.

THE MAY-QUEEN'S WELCOME.

L. O. EMERSON.

f *Gai - ly sing - ing, gai - ly danc - ing, Wel - come to our chos - en Queen! See, she comes, our joys enhanc - ing, Rul - er of this*

f *Gai - ly sing - ing, gai - ly danc - ing, Wel - come to our chos - en Queen! See, she comes, our joys enhanc - ing, Rul - er of this*

f *Gai - ly sing - ing, gai - ly danc - ing, Wel - come to our chos - en Queen! See, she comes, our joys enhanc - ing, Rul - er of this*

First system of the musical score, featuring four staves (Soprano, Alto, Tenor, and Bass) in 3/4 time with a key signature of one sharp (F#). The lyrics are: "fes - tive scene! See she comes, she comes, our joy en - hanc - ing, Rul - er of this fes - tive, fes - tive". The melody is characterized by eighth and sixteenth notes, with accents (>) placed over several notes in the Soprano and Alto parts.

Second system of the musical score, continuing the four-staff arrangement. The lyrics are: "scene! This fes - tive, fes - tive scene! Gai - ly sing - ing, Wel - come to our chos - en Queen! Hur - rah!". The system includes a double bar line and a repeat sign. The final phrase "Hur - rah!" is marked with a forte (*ff*) dynamic. The musical notation continues with eighth and sixteenth notes, maintaining the festive and energetic feel of the first system.

f

Gai - ly singing, gai - ly dancing, Welcome to our chos-en Queen! Sec, she comes, our joy enhanc - ing, Ru - ler of this fes - tive scene.

Gai - ly singing, gai - ly dancing, Welcome to our chosen Queen! See, she comes, our joy enhanc - ing, Ru - ler of this fes - tive scene.

Gai - ly singing, gai - ly dancing, Welcome to our chosen Queen! See, she comes, our joy enhanc - ing, Ru - ler of this fes - tive scene.

See, she comes, our joy en - hanc - ing, Wel - come to our Queen! She comes, our joy en - hanc - ing,

Sec, she comes, our joy en - hanc - ing,

See, she comes, our joy en - hanc - ing, comes, our joy en - hanc - ing,

See, she comes, our joy en - hanc - ing,

1st & 2d TENOR.

Welcome to our Queen, Wel - come, wel - come to our Queen, Ru - ler of..... this

1st & 2d SOPRANO.

ff Wel - come, wel - come to our Queen, Ru - ler of.... this

fes - tive scene! this fes - tive scene! this fes - tive scene, this fes - tive scene! this fes - tive scene.

fes - tive scene! this fes - tive scene! this fes - tive scene, this fes - tive scene! this fes - tive scene.

fes - tive scene! this fes - tive scene! this fes - tive scene! this fes - tive scene, this fes - tive scene.

BREATHING.

1. Use as little breath as possible.
2. Never breathe between the syllables of a word.
3. Between an adverb and the word it qualifies.
4. Between an adjective and its substantive, or at any place which would destroy the meaning.

Pronunciation of THE, MY, &c.

THE, before a word beginning with a vowel, should have the long sound of E, as in RELATE; before a word beginning with a consonant, the obscure sound, as in HER.

MY should always be pronounced with the short sound of i, unless, in emphatic expression, or in solemn style; as in the latter, only in phrases directly associated with solemnity, as in the following; "my God." Familiar phrases, even in serious or solemn style, should retain the short y; thus, my hand, my heart, my mouth,—not "my hand uor "me hand," &c.

The termination ed.

In the reading of the Scriptures, the solemnity and antiquity of the style are supposed by some to require, or at least to authorize the sounding of e in such words. This, however, is a matter of taste merely, and should never be extended to other readings.—In chanting, the e should always be sounded: in singing, the pronunciation is regulated by the verse, as retaining or omitting the sound of this letter.

The words Guide, Guard, Regard, Sky, Kind.

These, in cultivated usage, are pronounced with a slight sound of y, following g and k. The omission of this sound characterizes the local usage of Scotland and of New England. The local mode has, no doubt, the sanction of reason and system. But general custom is the only law of spoken language. Words are facts of speech, not logical deductions.

SYLLABIC COMBINATIONS.

1.—Initial Syllables.

[The common faults in the enunciation of syllables, consist in a slack, obscure articulation of the single elements of which they are composed, and in addition, the fault of negligently allowing a vowel sound to intervene between the consonants; thus, "bala" for bla. It is undoubtedly one of the greatest faults of our language, that it abounds in unmusical collocations in the sounds of letters and syllables. But true taste will never allow this fact to excuse a slovenly style of articulation, but will always maintain a neat, clear, and exact sound of every element, in whatever combination it may occur.]

Bl, cl, fl, gl, pl, sl, &c.

Blame, bleed, blithe, blow, blew, black, bled, bliss, blot, blood, blind, blest.

Claim, clean, clime, close, clew, clap, cleft, elip, elot, clutch, cloy, cloud.

Flame, flee, fly, flow, flew, flat, fleck, flit, flock, flute, flood, flower.

Glare, gleam, glide, glow, gloom, glad, glim, gloss, glnt, glass, glimpse, glance.

Place, plea, ply, plow, plan, plat, plot, please.

Slay, sleep, slide, slow, slack, slept, slip, slew.

Spice, display, splendor, explore.

Br, cr, dr, fr, gr, pr, spr, tr, str, shr.

[The following words need attention to a clear, distinct enunciation of the hard r,—free, however, from prolongation.]

Brave, bread, brink, broke, brisk, brow, brook, brink.

Crave, creep, cried, croak, crest, crook, erop, crust.

Drain, dream, dry, drove, drag, dred, drip, drop, draw, droop, drug, drown.

Frame, free, fro, fruit, fret, froth, frown, freeze.

Grain, green, grind, groan, grand, grim, ground, graft.

Pray, preach, pry, prone, price, prove, proud, prow.

Spray, spring, sprung, sprang.

Trace, tree, try, trust, track, tread, trip, true.

Stray, street, strife, strown, struck, stream, stress, strength.

Shrine, shroud, shrub, shriek.

Sm, sn, sp, st.

Small, smite, smoke, smooth, smile, smote, smear.

Snare, sneer, snow, snug.

Space, speed, spike, spoke, spare, sped, split, spear.

Stay, steer, stile, store, stack, step, stiek, stop.

2.—Final Syllables.

Ld, lf, lk, lm, lp, ls, lt, lve.

Bold, hailed, called, held, filled, tolled, culled, pulled, howled, spoiled, hurled, world.

Elf, wolf, gulph, sylph. Milk, silk, bnk, hnk.

Elm, helm, welhm, film. Help, gulp, alp, scalp.

Falls, telis, fills, hills, feels, tools, howls, toils.

Fault, melt, bolt, hilt.

Elve, delve, helve, selves, twelve, valve, devolve, revolve.

Sm, s'n, sp, st, ks, ct, k'd, ft, f'd, pt, p'd, p'n, k'n, d'n, v'n.

Chasm, schism, prism.

Reas'n,* seas'n, ris'n, chos'n.

Asp, clasp, gasp, wasp, lisp, erisp.

Past, mast, lest, nest, dust, lost, mist, wist.

Makes, quakes, likes, strikes, looks, streaks, rieks, rocks.

Quak'd, wak'd, lik'd, look'd, rock'd, shock'd, rejeet, respect.

Wait, quaff'd, laugh'd, oft, left, sift, soft, scoff'd.

Pip'd, ripp'd, supp'd, slop'd.

Op'n,* happ'n, weap'n, rip'n.

Tak'n, wak'n, weak'n, tak'n.

Sadd'n, gladd'n, lad'n, burd'n, hard'n, yard'n, wid'n, hid'n.

Ev'n,* heav'n, giv'n, driv'n, wov'n, grav'n, leav'n, ov'n.

Lst, nst, rst, dst, rdst, rmdst, rndst.

[Many of the following combinations occur in the singing of hymns, and need much attention, from their difficulty in articulation.]

Call'st, heal'st, tell'st, fill'st, roll'st, pull'st, reveal'st, unveil'st.

Can'st, runn'st, gain'st, rain'st.

Durst, first, worst, crst, barr'st, car'st, hir'st, lur'st.

Midst, call'dst, fill'dst, roll'dst.

Heard'st, guard'st, reward'st, discard'st.

Arm'dst, harm'dst, charm'dst, form'dst.

Learn'dst, scorn'dst, turn'dst, burn'dst.

Ble, ple, dle, rl, bl'd, pl'd, rl'd.

Able, feeble, bible, double, trouble'd, bubbli'd, babbli'd.

Ample, steeple, triple, topple, tripl'd, toppl'd, dappl'd.

Cradle, saddle, idle, bridle.

Marl, kurl, whirl, furl, world, hurl'd, whirl'd, furl'd.

Ngs, ngst, ng'd.

Rings, wrongs, hangs, songs.

Hang'st, sing'st, wrong'st, bring'st.

Wrong'd, hang'd, elang'd.

TERMS USED WITH REFERENCE TO THE MOVEMENT.

Accelerando, gradually faster and faster.

Adagio, slow.

Ad Libitum, at pleasure.

Allegro, quick.

Allegretto, less quick than *Allegro*.

Andante, gentle, rather slow, yet connected.

A Tempo, in time.

Bis, twice.

Calando, softer and slower by degrees.

Con Espressione, with expression.

Con spirito, with spirit.

Largo, slow.

Legato, gliding, connected style.

Moderato, in moderate time.

Presto, quick.

Ritard, { growing slower.

Rall, {

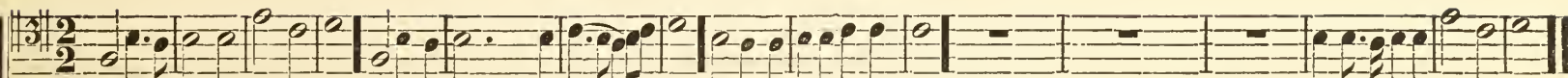
* These words should always be read as if spelled without o or e, in the last syllable. In singing, the o or e must be sounded, when the verse requires, but should never, through negligence, be made broad or full, in the faulty style of "o-pun," "ta-un," &c.

† These words are usually to be sung, as well as read, without the sound of e after r, but never in the low style of "e-vun," "heav-un," &c.

CHURCH MUSIC.

PART III.

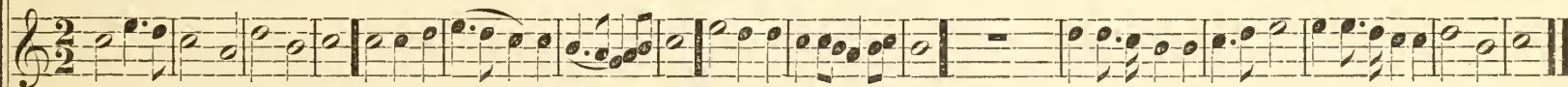
RANSOM. L. M.



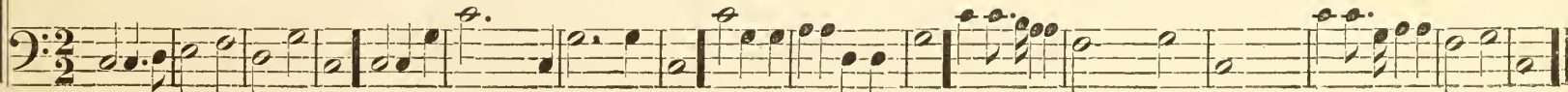
1. Now for a tune of loft - y praise, To great Je - ho - vah's e - qual Son; Awake, my voice, in heavenly lays, And tell the wonders he hath done, And tell the wonders he hath done.



2. Sing how he left the worlds of light, And those bright robes he wore a - bove, How swift and joyful was his flight, On wings of everlast - ing love, On wings of ever - lasting love.



3. Among a thousand harps and songs, Jesus, the God, ex - alt - ed reigns! His sacred name fills all their tongues, And echoes thro' the heav'nly plains, And echoes thro' the heav'nly plains.



The Lord is King! lift up the voice, O earth, and all ye heav'ns re-joice! From world to

The Lord is King! lift up the voice, O earth, and all ye heavens re-joice! From world to

From world to world.....

Detailed description: This block contains the first system of a musical score. It features three staves: a soprano staff in G-clef, an alto staff in C-clef, and a bass staff in F-clef. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are written below the staves. The first line of lyrics is 'The Lord is King! lift up the voice, O earth, and all ye heav'ns re-joice! From world to'. The second line of lyrics is 'The Lord is King! lift up the voice, O earth, and all ye heavens re-joice! From world to'. The third line of lyrics is 'From world to world.....'. There are triplets marked with a '3' in the soprano and bass staves.

world..... the joys shall ring,..... The Lord om - ni - po - tent is King.

world,..... the joys shall ring,..... The Lord om - ni - po - tent is King.

the joys shall ring,..... The Lord om - ni po - tent is King.

Detailed description: This block contains the second system of the musical score. It continues with the same three staves (soprano, alto, and bass). The lyrics are 'world..... the joys shall ring,..... The Lord om - ni - po - tent is King.' on the first line, 'world,..... the joys shall ring,..... The Lord om - ni - po - tent is King.' on the second line, and 'the joys shall ring,..... The Lord om - ni po - tent is King.' on the third line. The music includes various note values, rests, and slurs connecting phrases across staves.

Bold and vigorous.

1. Zi - on, a - wake, Thy strength re - new, Put on thy robes of beauteous hue; Church of our God, a - rise and shine, Bright with the beams of truth di - vine.

1. Zi - on, a - wake, Thy strength re - new, Put on thy robes of beauteous hue; Church of our God, a - rise and shine, Bright with the beams of truth di - vine. Soon shall thy ra - diance

*cres.**ff*

Wide as the heath - en na - tions are, Gentiles and kings thy light shall view; All shall admire, and love thee too, All shall admire and love thee too.

stream a - far, Wide as the heath - en na - tions are, Gentiles and kings thy light shall view; All shall admire, and love thee too, All shall admire, and love thee too.

OLIVET. L. M.

1. 'Tis midnight, and on Ol - ive's brow The star is dim'd that late - ly shone; 'Tis mid-night; in the gar - den now, The suffering Saviour prays a - lone.

2. 'Tis midnight, and for oth - ers' gullt, The Man of sorrows weeps in blood; Yet he that bath in anguish knelt, Is not for-sa-ken by his God.

3. 'Tis midnight, and from oth - er plains Is borne the song that au - gets know; Un - heard by mortals are the strains That sweetly soothe the Saviour's woe.

SELAH. L. M.

1. Now to the Lord a no - ble song! Awake my soul; awake my tongue; Hosan-na to th'E-ter - nal Name, And all his bound - less love pro - claim.

2. See where it shines in Je - sus' face, The brightest im - age of his grace; God, in the per - son of his Son, Has all his might - est works out - done.

3. Oh, may I reach the hap - py place Where he un - vells his love - ly face! Where all his beau - ties you be - hold, And sing his name in harps of gold.

1. Great God, indulge my hum - ble claim; Thou art my hope, my joy, my rest; The glories that compose thy name, Stand all engaged to make me blest.

2. Thou great and good, Thou just and wise, Thou art my Fath - er and my God; And I am thine by sa - cred ties, Thy son, thy ser - vant, bought with blood.

3. I'll lift my hands, I'll raise my voice, While I have breath to pray or praise; This work shall make my heart re - joice And bless the rem - naunt of my days.

SANFORD. L. M.

E.

1. Come, wear-y souls, with sin distressed, Come, and ac-cept the prom-ised rest; The Saviour's gracious call o - bey, And cast your gloomy fears a - way.

2. Here mercy's boundless o - cean flows, To cleanse your guilt, and heal your woes; Par-don, and life, and end-less peace: How rich the gift! How free the grace.

3. Dear Saviour, let thy powerful love Con - firm our faith, our fears re-move; Oh, sweet-ly reign in ev - 'ry breast, And guide us to e - ter - nal rest.

CHANTRY. L. M.

1. Praise ye the Lord; ex - alt his name, While in his ho - ly courts ye wait; Ye saints, who to his house be - long, Or stand at - tend - ing at his gates.

2. Praise ye the Lord! the Lord is good! To praise his name is sweet em - ploy; Israel he chose of old, and still His church is his pe - cu - liar joy.

BATTLE OF LIFE. L. M.

1. Oh, speed thee, Christian on thy way, And to thine ar - mor cling? With gird - ed loins the call o - bey, Which grace and mer - cy bring.

2. There is 'a bat - tle to be fought, An up - ward race to run; A crown of glo - ry to be sought, A vic - t'ry to be won.

3. Oh, faint not, Chris - tian! for thy sighs Are heard be - fore the throne; The race must come be - fore the prize, The cross be - fore the crown.

*Andante.**Slightly accelerate.*

p 1. In sleep's se - rene ob - liv - ion laid, I safe - ly pass'd the silent night; Again I see the breaking shade, And drink a - gain the morn - ing light.

p 2. New-born, I bless the wak - ing hour, Once more with awe re - joic'd to be; My conscious soul resumes her pow'r, And springs, my guardian God, to thee
cres.

p 3. That deep - er shade shall break a - way, That deep - er sleep shall leave mine eyes; Thy light shall give eter - nal day; Thy love, the rap - ture of the skies.

LANGLEY. L. M.

E.

1. Wake, O my soul, and hail the morn, For un-to us a Sa - viour's born; See how the an - gels wing their way, To usher in the glorious day.

2. Hark, what sweet mu - sic, what a song Sounds from the bright, ec - les - tial throng! Sweet song, whose melting sounds im - part Joy to each rap - tur'd, list'ning heart.

1. How sweet, how calm this Sabbath morn! How pure the air that breathes! How soft the sounds up-on it borne! How light its va-por wreathes!

2. It seems as if the Christian's pray'r, For peace, and joy and love, Were answer'd by the ve-ry air That wafts its strains a-bove.

3. Let each un-ho-ly pas-sion cease, Each ev-il tho't be crush'd; And ev-ry care that mars our peace In faith and love be hush'd.

HOLY SONG. C. M.

Allegro moderato.

1. Now joyful strains we lift on high, Amid the faith-ful throng Of those who Je-sus mag-ni-fy In sweet and holy song, In sweet and ho-ly song.

2. With angel hosts that dwell a-bove, And weave their gold-en lays Around the throne of truth and love, We glad hosannas raise, We glad hosan-nas raise.

3. We cel-e-brate the glorious name Of earth's Redeem-er, King; Our tongues a-loud his pow'r proclaim, A heart his grace we sing. In heart his grace we sing.

1. Oh, how I love Thy ho - ly law! 'Tis dai - ly my de - light; And thence my med - i - ta - tions draw Di - vine ad - vice by night.

2. My wak - ing eyes pre - vent the day To med - i - tate thy word; My soul with longing melts a - way To hear thy gos - pel, Lord.

3. When na - tures sinks and spir - its droop, Thy prom - i - ses of grace Are pil - lars to support my hope, And there I write thy praise.

JOYFUL SOUND. C. M.

1. Je - sus, im - mor - tal King, a - rise; Assert thy right - ful sway, Till earth, subdued, its tri - bute brings, And dis - tant lands o - bey.

2. Send forth thy word, and let it fly The spaeious earth a - round, Till every soul be - neath the sun Shall hear the joy - ful sound.

3. From sea to sea, from shore to shore, May Je - sus be a - dored; And earth, with all her mil - lions, shout Ho - san - nas to the Lord.

1. There is an hour of hal - lowed peace For those with care oppress'd; When sighs and sorrowing tears shall cease, And all be hush'd to rest.

2. 'Tis then the soul is freed from fears, And doubts which here an - noy; Then they that oft have sown in tears, Shall meet a - gain in joy.

3. There is a home of sweet re - pose Where storms as - sail no more; The stream of endless pleasure flows On that ce - les - tial shore.

MASTOLO. C. M.

1. I sing th' al-might - ty pow'r of God, That made the mountains rise, That spread the flow - ing seas a - broad, And built the loft - y skies.

2. I sing the wis - dom that ordained The sun to rule the day; The moon shines full at his com - mand, And all the stars o - bey.

3. Lord, how thy won - ders are displayed, Where'er I turn mine eye; If I sur - vey the ground I tread, Or gaze up - on the sky.

Andante.



1. Serene I laid me down Beneath his guard - ian care; I slept, and I a - woke and found My kind preserv - er near.

2. Thus does thine arm support This weak, defence - less frame; But whence these fa - vors, Lord, to me, All worthless as I am.

3. My life I would a - new Devote, O Lord, to thee; And in thy ser - vice I would spend A long e - ter - ni - ty.

COLSINO. S. M.



1. Stand up and bless the Lord, Ye people of his choice; Stand up and bless the Lord your God, With heart, and soul, and voice.

2. Tho' high a - bove all praise, Above all bless - ing high, Who would not fear his ho - ly name, And laud and mag - ni - fy.

3. God is our strength and song, And his sal - va - tion ours; Then be his love in Christ proclaim'd, With all our ran - som'd pow'rs.

1. I love the vol - ume of thy word; What light and joy those leaves af - ford To souls benight - ed and distressed.

2. Thy threat'nings wake my slumb'ring eyes, And warn me where my dan - ger lies; But 'tis thy bless - ed gos - pel, Lord,

3. Who knows the er - rors of his tho'ts? My God, for - give my se - cret faults, And from presump - tuous sins re - strain.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. It contains the melody for the first three verses. The second staff is in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The third and fourth staves are in bass clef with the same key signature and time signature, providing a lower harmonic accompaniment. The lyrics for each verse are written below their respective staves.

Thy precepts guide my doubtful way, Thy fear for - bids my feet to stray, Thy promise leads my heart to rest.

That makes my guilt - y conscience clean, Con - verts my soul, sub - dues my sin, And gives a free, but large re - ward.

Ae - cept my poor at - tempts of praise, That I have read thy book of grace, And book of na - ture, not in vain.

The second system of the musical score continues with four staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. It contains the melody for the continuation of the verses. The second staff is in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The third and fourth staves are in bass clef with the same key signature and time signature, providing a lower harmonic accompaniment. The lyrics for each line are written below their respective staves.

1. Be-gin, my soul, th'ex-alt-ed lay; Let each en-raptured tho't o-bey, And praise th' Almighty's name: Lo, heav'n and Spread wide his

Lo! heav'n and Spread wide his

2. Let man, by no- bler passion sway'd, Let man, in God's own image made, His breath in praise employ; Spread wide his Mak-

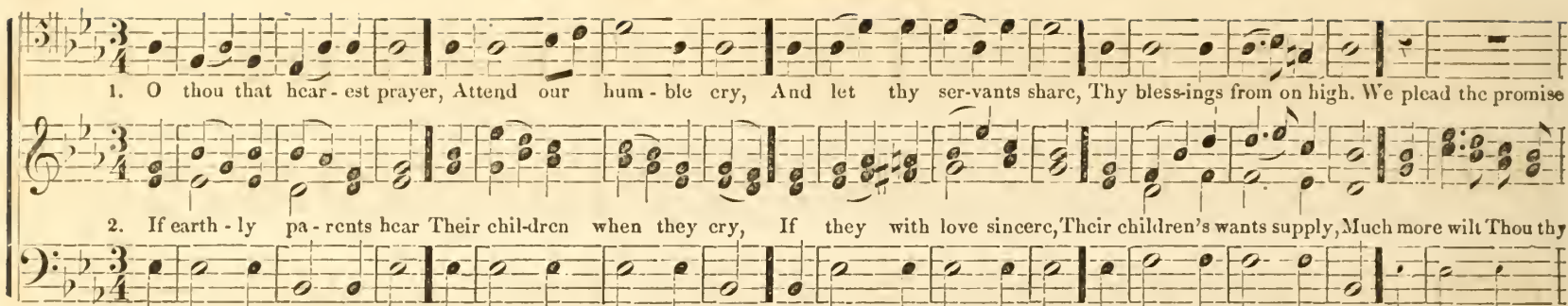
earth, and seas and skies, In one mel-o-dious con-cert rise, To swell th' in-spir-ing theme. Mak-er's name a-round, While heav'n's broad arch rings back the sound, The song of ho-ly joy.

earth, and seas and skies, In one mel-o-dious concert rise, To swell th' in-spir-ing theme. Mak-er's name a-round, While heav'n's broad arch rings back the sound, The song of ho-ly joy.

.....and seas and skies In one mel-o-dious concert rise, To swell th' in-spir-ing theme. er's name a-round, While heav'n's broad arch rings back the sound, The song of ho-ly joy.

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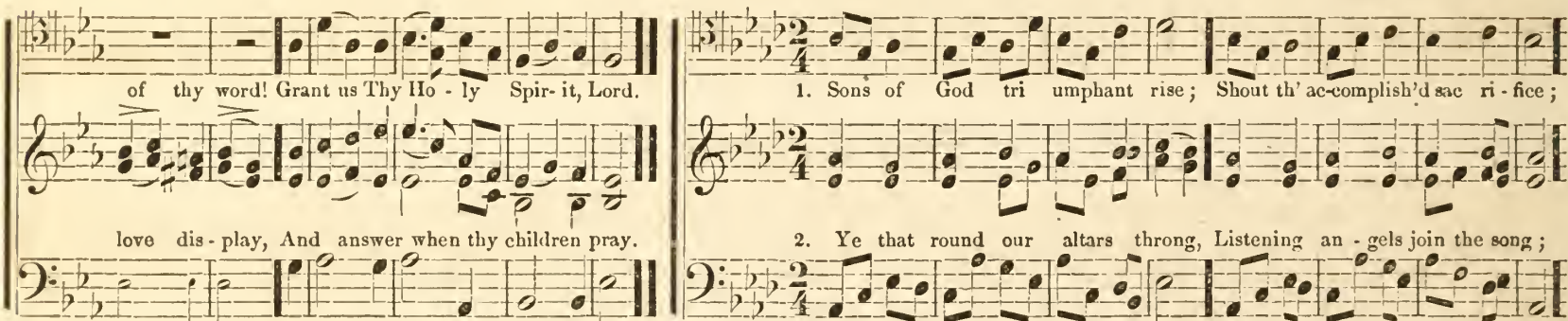


1. O thou that hear-est prayer, Attend our hum-ble cry, And let thy ser-vants share, Thy bless-ings from on high. We plead the promise

2. If earth-ly pa-rents hear Their chil-dren when they cry, If they with love sincere, Their children's wants supply, Much more wilt Thou thy

BEACON STREET. 7s.

From BEETHOVEN.



of thy word! Grant us Thy Ho-ly Spir-it, Lord.

1. Sons of God tri-umphant rise; Shout th'ac-complish'd sac-ri-fice;

love dis-play, And answer when thy children pray.

2. Ye that round our altars throng, Listening an-gels join the song;

CODA.



Shout your sins in Christ for-given, Sons of God and heirs of heaven. Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-men.

Sing with us, ye heavenly powers, Par-don, grace, and glo-ry ours. Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-men.

1. Weary, as with closing eye, On my peaceful bed I lie; Fa-ther, may the angels keep Watch around me while I sleep, Watch around me while I sleep.

2. Have I thro' the day in aught, Sinn'd in deed, or word, or tho't? Father, from thy ho-ly throne Send a saving par-don down, Send a sav-ing pardon down.

HIGH PRAISE. 7s.

Allegretto.

1. Swell the anthem, raise the song, Praises to our God be-long; Saints and angels, join to sing Praises to the heav'nly King, Praises to the heav'nly King.

2. Blessings from his lib'-ral hand, Flow around this hap-py land; Kept by him, no foes an-ny: Peace and freedom we enjoy, Peace and freedom we en-joy.

3. Hark! the voice of na-ture sings, Praises to the King of kings; Let us join the eho-ral song, And the grateful notes prolong, And the grateful notes prolong.

1. Shepherd of the ran-somed flock, Lead us to the shadowing rock; Where the cooling wa - ters flow, Where the fresh'ning pastures grow.

2. Grant, O Lord, that we may be Ev - er glad to fol - low thee; And with thankful hearts re - joice, When we hear thy gra - cious voice

3. Saviour, when thy lov'd ones stray From the new and liv - ing way, Gent - ly call thine own by name; All our wand'ring steps reelaim.

JUBILEE. 7s.

1. Wake the song of Ju - bi - lee! Let it eeh - o o'er the sea; Now is come the prom - ised hour; Je - sus reigns with sov'reign pow'r.

2. All ye nations join and sing, 'Christ, of lords and kings is King!' Let it sound from shore to shore, Je - sus reigns for - ev - er - more.

1. God is love; his mer-cy brightens All the path in which we rove: Bliss he wakes, and woe he light-ens; God is wisdom, God is love.

2. Chance and change are bus-y ev-er; Man de-cays, and a-ges move, But his mer-cy wan-eth nev-er; God is wisdom, God is love.

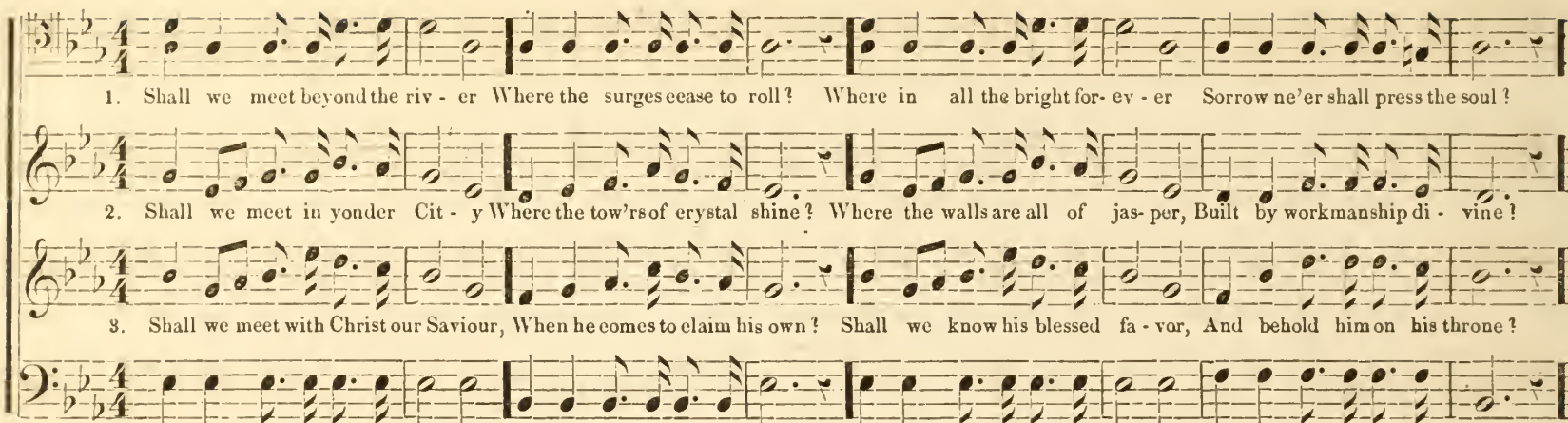
3. He with earth-ly cares en-twin-eth Hope and comfort from a-bove; Ev-'ry-where his glo-ry shin-eth; God is wis-dom, God is love.

PARNELL. 8s & 7s.

1. Holy Source of conso-lation, Light and life thy grace imparts; Vis-it us in thy compassion: Guide our minds, and fill our hearts, Guide our minds, and fill our hearts.

2. Heav'nly blessings without measure, Thou canst bring us from above; Lord, we ask that heav'nly treasure: Wisdom, ho-li-ness and love. Wis-dom, ho-li-ness and love.

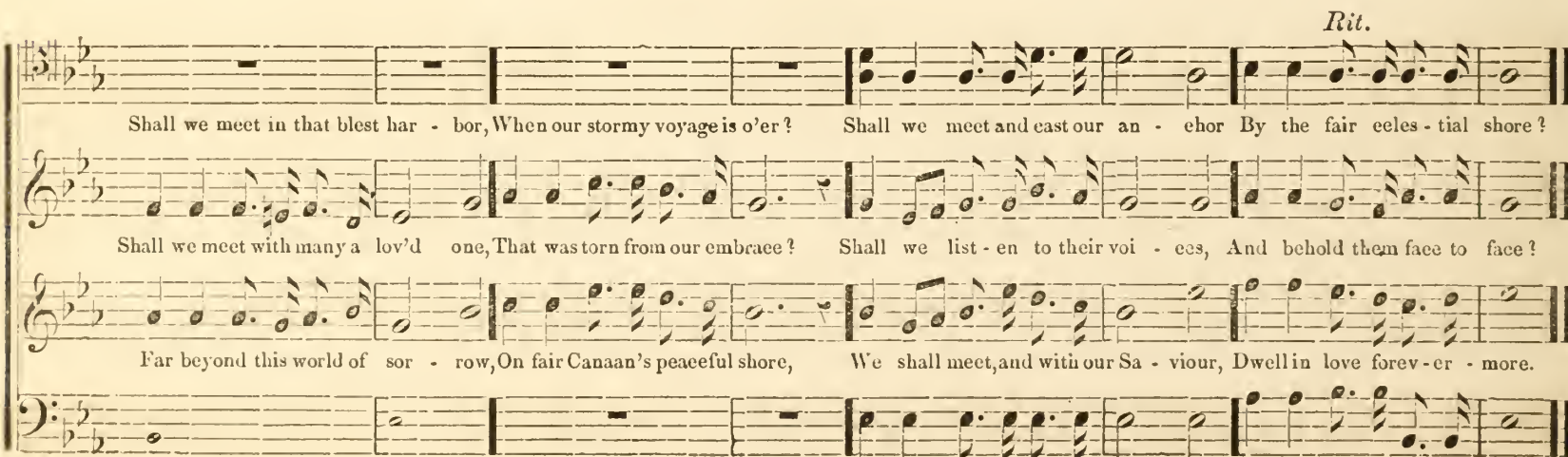
3. Saviour, lead us to a-dore thee, While thou dost prolong our days; Then with angel hosts be-fore thee, May we worship, love and praise, May we wor-ship, love and praise.



1. Shall we meet beyond the riv - er Where the surges cease to roll? Where in all the bright for - ev - er Sorrow ne'er shall press the soul?

2. Shall we meet in yonder Cit - y Where the tow'rs of crystal shine? Where the walls are all of jas - per, Built by workmanship di - vine!

3. Shall we meet with Christ our Saviour, When he comes to claim his own? Shall we know his blessed fa - vor, And behold him on his throne!



Rit.

Shall we meet in that blest har - bor, When our stormy voyage is o'er? Shall we meet and cast our an - chor By the fair celes - tial shore?

Shall we meet with many a lov'd one, That was torn from our embrace? Shall we list - en to their voi - ces, And behold them face to face?

Far beyond this world of sor - row, On fair Canaan's peaceful shore, We shall meet, and with our Sa - viour, Dwell in love forev - er - more.

1. On the mountain's top ap - pear - ing, Lo! the sa - cred her - ald stands, Welcome news to Zi - on bear - ing, Zi - on

2. Lo! thy sun is risen in glo - ry, God him - self ap - pears thy friend; All thy foes shall flee be - fore thee, Here their

3. En - e - mies no more shall trou - ble, All thy wrongs shall be re - dress'd; For thy shame thou shalt have dou - ble, In thy

The first system of the musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff is the soprano line, the second is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are written below the staves, with the first line of lyrics corresponding to the soprano line, the second to the alto line, the third to the tenor line, and the fourth to the bass line. The lyrics are: 1. On the mountain's top ap - pear - ing, Lo! the sa - cred her - ald stands, Welcome news to Zi - on bear - ing, Zi - on; 2. Lo! thy sun is risen in glo - ry, God him - self ap - pears thy friend; All thy foes shall flee be - fore thee, Here their; 3. En - e - mies no more shall trou - ble, All thy wrongs shall be re - dress'd; For thy shame thou shalt have dou - ble, In thy.

long in hos - tile lands; Mourn - ing cap - tive, mourn - ing cap - tive, God him - self shall loose thy bands.

boast - ed triumphs end; Great de - liv'rance, great de - liv'rance Zi - on's King vouchsafes to send.

Ma - ker's fa - vor blest; All thy con - flicts, all thy con - flicts, End in an e - ter - nal rest.

The second system of the musical score continues the melody from the first system. It also consists of four staves (soprano, alto, tenor, and bass). The lyrics continue: long in hos - tile lands; Mourn - ing cap - tive, mourn - ing cap - tive, God him - self shall loose thy bands.; boast - ed triumphs end; Great de - liv'rance, great de - liv'rance Zi - on's King vouchsafes to send.; Ma - ker's fa - vor blest; All thy con - flicts, all thy con - flicts, End in an e - ter - nal rest.

1. When shall we meet a - gain, Meet ne'er to sev - er? When will peace wreath her chain, Round us for - ev - er? Our hearts will

2. When shall love free - ly flow, Pure as life's riv - er? When shall sweet friendship glow, Changeless for - ev - er? Where joys ce-

3. Up to that world of light, Take us dear Sa - viour; May we all there u - nite, Hap - py for - ev - er; Where kin - dred

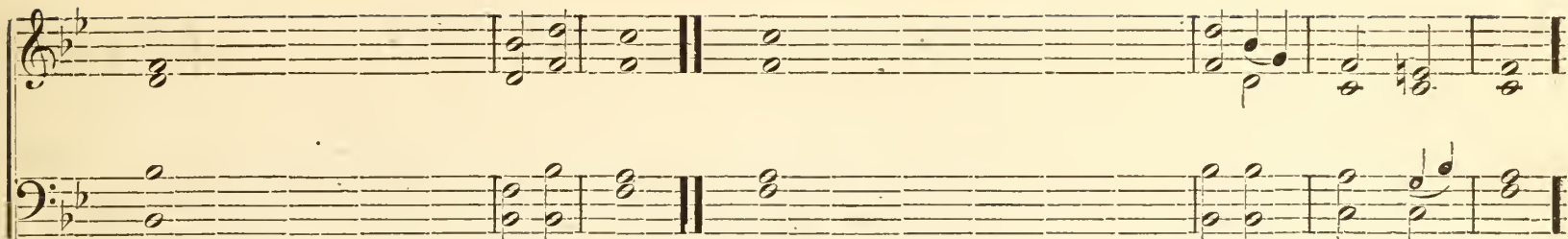
ne'er re - pose, Safe from each blast that blows, In this dark vale of woes, Nev - er, no, nev - er.

les - tial thrill, Where bliss each heart shall fill, And fears of part - ing chill, Nev - er, no, nev - er.

spir - its dwell, There may our mu - sic swell, And time our joys dis - pel, Nev - er, no, nev - er.

spir - its dwell, There may our mu - sic swell, And time our joys dis - pel, Nev - er, no, nev - er.

spir - its dwell, There may our mu - sic swell, And time our joys dis - pel, Nev - er, no, nev - er.

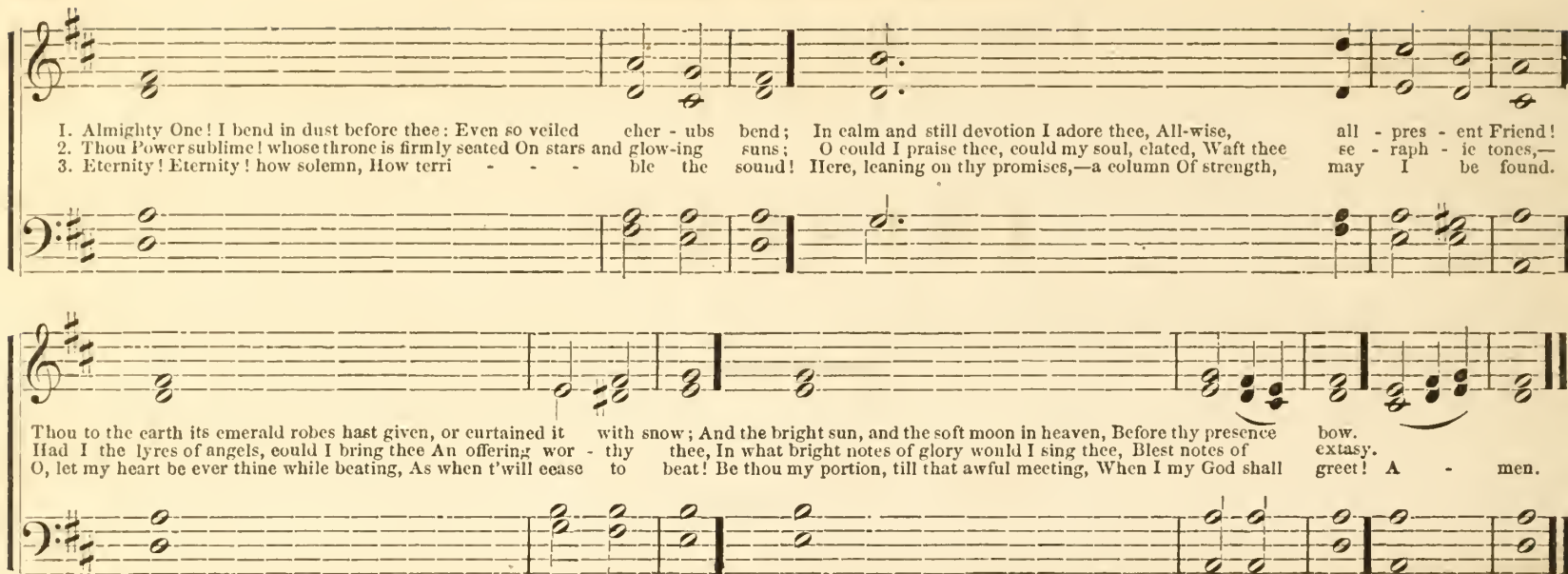


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|---|---------|-----------|---|------------|---------------|------------|
| 1. Praise the Lord, | O my | soul; | And all that is within me,..... | praise His | ho - ly | name. |
| 3. Who forgiveth..... | all thy | sins; | And..... | heal - eth | all thine in- | firmities. |
| 5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength; | Ye that fulfil his commandments, and hearken n- | to the | voice of his | Word. |
| 8. Glory be to the Father, and | to the | Son, | And | to the | Ho - ly | Ghost. |



- | | | | | | | |
|--|----------|------------|-----------------------------|------------|-----------|-----------|
| 2. Praise the Lord, | O my | soul, | And for - - - - | get not | all his | benefits. |
| 4. Who saveth thy life..... | from de- | struction, | And crowneth thee with..... | mercy and | lov - ing | kindness. |
| 6. O praise the Lord, all..... | ye his | hosts; | Ye servants of..... | his, that | do his | pleasure. |
| 7. O speak good of the Lord, all ye works of his, in all places of.. | his do- | minion, | Praise thou the..... | Lord..... | O my | soul. |
| 9. As it was in the beginning, is now, and..... | ev - er | shall be. | World..... | with - out | end. A- | men. |

HYMN CHANT. 11s & 6s. Almighty One.

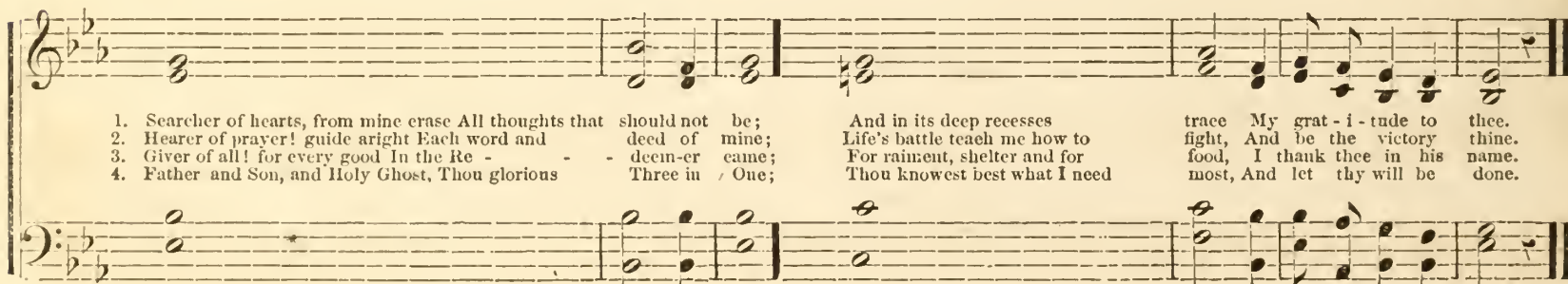


1. Almighty One! I bend in dust before thee: Even so veiled cher - ubs bend; In calm and still devotion I adore thee, All-wise, all - pres - ent Friend!
 2. Thou Power sublime! whose throne is firmly seated On stars and glow-ing suns; O could I praise thee, could my soul, elated, Waft thee se - raph - ic tones,—
 3. Eternity! Eternity! how solemn, How terri - - - ble the sound! Here, leaning on thy promises,—a column Of strength, may I be found.

Thou to the earth its emerald robes hast given, or curtained it with snow; And the bright sun, and the soft moon in heaven, Before thy presence bow.
 Had I the lyres of angels, could I bring thee An offering wor - thy thee, In what bright notes of glory would I sing thee, Blest notes of extasy.
 O, let my heart be ever thine while beating, As when t'will cease to beat! Be thou my portion, till that awful meeting, When I my God shall greet! A - - men.

HYMN CHANT. 8s & 6s. Searcher of Hearts.

EDWARD A. PERKINS.



1. Searcher of hearts, from mine erase All thoughts that should not be; And in its deep recesses trace My grat - i - tude to thee.
 2. Hearer of prayer! guide aright Each word and deed of mine; Life's battle teach me how to fight, And be the victory thine.
 3. Giver of all! for every good In the Re - - deem-er came; For raiment, shelter and for food, I thank thee in his name.
 4. Father and Son, and Holy Ghost, Thou glorious Three in / One; Thou knowest best what I need most, And let thy will be done.

PART IV.

ANTHEMS.

HYMN. "My heavenly home."

R.

1. Heavenly home! heavenly home! precious name to me! I love to think the time will come, when I shall rest in

2. Heavenly home! heavenly home! there no clouds a - rise, No tear-drops fall, no dark nights dim thy ev - er shin - ing

3. Heavenly home! heavenly home! ne'er shall sorrow's gloom, Nor doubts, nor fears dis - turb me there, for all is peace at

"My heavenly home." Continued.

thee; I've no a-bid-ing eit-y here, I seek for one to come; And tho' my pil-grim-age be drear, I
 skies. This earth-ly home is fair and bright, Yet clouds will oft-en come; And, oh, I long to see the light That
 home; I know I ne'er shall wor- thy be To dwell'neath heaven's bright dome, But Christ, my Sa- viour died for me, And

*Refrain.**Rit.*

know there's rest at home. Home! home! precious name to me, I love to think the time will come, When I shall rest in thee.
 gilds my heavenly home. Home! home! precious name to me, I love to think the time will come, When I shall rest in thee.
 now he calls me home. Home! home! precious name to me, I love to think the time will come, When I shall rest in thee.

HYMN. "As when the weary trav'ler gains."

L. O. EMERSON.

129

ALTO SOLO.

As when the wea - ry trav' - ler gains The height of some com - mand - ing hill, His heart revives, if o'er the plains He sees his home tho

So when the christian pilgrim views, By faith, his mansion in the skies, The sight his fainting strength renews, And wings his speed to reach the prize.

distant still, He sees his home, tho' distant still;

So when the christian pilgrim views, By faith, his mansion in the skies, The sight his fainting strength renews, And wings his speed to reach the prize.

ANTHEM. "O praise the Lord."

Allegretto.

O praise the Lord, All ye peo-ple, O praise the Lord, All ye nations, Praise him, Praise him, Praise him, all ye

O praise the Lord, All ye peo-ple, O praise the Lord, All ye nations, Praise him, Praise him, Praise him, all ye

O praise the Lord, All ye peo-ple, O praise the Lord, All ye na-tions, Praise him, Praise him, Praise him, all ye

peo - ple. And the truth of the Lord en-dur-eth for-ev-er, And the truth of the

peo-ple; For his mer-ci-ful kindness is great.... toward us, And the truth of the Lord en-dur-eth for-ev-er, And the truth of the

peo - ple. And the truth of the Lord en-dur-eth for-ev-er, And the truth of the

Lord endur - eth for - ev - er; For his mer - ci - ful kindness is great toward us, And the truth of the Lord en - dur - eth for ev - er.

Lord en - dur - eth for - ev - er, And the truth of the Lord en - dur - eth for - ev - er.

Lord en - dur - eth for - ev - er. For his mer - ci - ful kindness is great toward us, And the truth of the Lord en - dur - eth for - ev - er.

This musical system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the first line of the hymn. The second and third staves are also in treble clef and contain the second and third lines of the hymn. The bottom staff is in bass clef and contains the fourth line of the hymn. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Praise him, Praise him, Praise him, all ye nations; For the truth of the Lord en - dureth for - ev - er, Praise ye the Lord, O praise the Lord.

Praise him, Praise him, Praise him, all ye nations; For the truth of the Lord endureth for - ev - er. Praise ye the Lord, O . praise the Lord.

Praise him, Praise him, Praise him, all ye nations; For the truth of the Lord en - dureth for - ev - er. Praise ye the Lord, O praise the Lord.

This musical system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the first line of the second system of the hymn. The second and third staves are also in treble clef and contain the second and third lines of the second system. The bottom staff is in bass clef and contains the fourth line of the second system. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. Dynamic markings 'f' and 'ff' are present above the top staff in the third and fourth measures of the first line.

ANTHEM. "Great is the Lord."

Great is the Lord, Great is the Lord, In the

Great is the Lord, and greatly to be prais-ed, Great is the Lord, and great-ly to be prais-ed. In the

Great is the Lord, Great is the Lord, In the

cit - y of our God, In the mount - ain of his ho - li - ness, Great is the Lord, and great-ly to be prais-ed, In the

cit - y of our God, In the mount-ain of his ho - li-ness, Great is the Lord, And greatly to be prais-ed, In the

cit - y of our God, In the mount-ain of his ho - li-ness, Great is the Lord, And great-ly to be prais-ed, In the

p

cit - y of our God, in the mountain of his ho - li - ness, Beau - ti - ful, Beau - ti - ful, Beau - ti - ful for sit - u -

cit - y of our God, in the mountain of his ho - li - ness,

m *f*

Beau - ti - ful, Beau - ti - ful, Beau - ti - ful for sit - u - a - tion, The

a - tion, The joy of the whole earth is Mount Zi - on, Beau - ti - ful, Beau - ti - ful, Beau - ti - ful for sit - u - a - tion, The

Beau - ti - ful, Beau - ti - ful, Beau - ti - ful for sit - u - a - tion, The

"Great is the Lord." Concluded.

cresc.

joy of the whole earth is Mount Zi-on, the Cit-y of the great King.

joy of the whole earth is Mount Zi-on, the Cit-y of the great... King. Let Mount Zion re-joice, Let the daughters of Judah be

joy of the whole earth is Mount Zi-on, the Cit-y of the great... King.

The first system of the musical score consists of four staves. The top staff is in soprano clef, the second in alto clef, the third in tenor clef, and the fourth in bass clef. The key signature has two flats (B-flat and E-flat). The first staff begins with a *cresc.* marking. The lyrics are written below the staves, with some words spanning across staves. The music features various note values, including eighth and sixteenth notes, and rests. There are triplets indicated by a '3' over the notes in the second and third staves.

f *cres.*

Let Mount Zi-on re-joice, Let Mount Zion rejoice, let the daughters of Judah be glad. A-men. A-men.

glad, Let Mount Zi-on rejoice, Let Mount Zion rejoice, let the daughters of Judah be glad. A-men, A-men.

Let Mount Zi-on rejoice, Let Mount Zion rejoice, let the daughters of Judah be glad. A-men, A-men.

The second system of the musical score also consists of four staves in the same clefs and key signature. It begins with a forte (*f*) dynamic marking and a *cres.* (crescendo) marking. The lyrics continue from the first system, with some words like 'A-men' appearing at the end of phrases. The musical notation includes triplets and various note values, ending with a double bar line.

Rit.

1. Saviour, breathe an evening blessing, Ere re - pose our spirits seal; Sin and want we come confessing, Thou canst save, and thou canst heal. Tho' de - struc - tion walk a -

2. Tho' the night be dark and dreary, Darkness can - not hide from thee; Thou art he who, nev - er weary, Watcheth where thy people be. Should swift death this night o'er -

Inst. *Voice.*

cres. *Rit.* * *f*

round us, Tho' the ar - row near us fly, Angel guards from heav'n surround us; We are safe if thou art nigh, We are safe if thou art nigh.

take us, And our couch become our tomb, May the morn in heav'n awake us, Clad in bright and deathless bloom, Clad in bright and death - less bloom.

THANKSGIVING ANTHEM. "O Father Almighty."

L. O. EMERSON.

Andante. BASS SOLO.

O Fa - ther Al - might - y! O Fa - ther Al - might - y! We give thanks to thee, We give

thanks to thee for thy great..... good - ness. Seed - time and har - vest, sun - shine and

rain, All flow..... from thy boun - ty, All ful - fill thy right - eous word,

Gra - cious - ly ac - cept our thanks,

"O Father Almighty." Continued.

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DUET FOR TENOR AND BASS, OR SOPRANO AND BASS.

hear us, O hear us, Hear us, O

Gracious - ly ac - cept our thanks, Hear us, O hear us, And gracious - ly ac - cept our thanksgiving.

This musical system consists of four staves. The top two staves are for the vocal duet (Tenor and Bass or Soprano and Bass). The bottom two staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are written below the vocal staves.

Fa - ther, Hear our prayer, Thou who rul - est the cloud and the storm

Hear our pray'r, Hear our pray'r. Send thy blessing down to us, Send thy

This musical system also consists of four staves, continuing the vocal duet and piano accompaniment from the first system. The lyrics continue below the vocal staves.

"O Father Almighty." Continued.

p Let thy mer - ey ev - er keep us,

cres. bless - ing down to us,

p Let thy mer - cy keep us, Thou art full of kind - ness, Thou art full of

cres. art full, art full of kindness. *Solo Soprano. Allegro.* Sing to the Lord, all ye lands, O sing to the Lord, all ye lands, sing, rejoice in the

cres. kindness, art full, art full of kindness. O sing to the Lord, all ye lands, sing, rejoice in the

Re - joice, all ye na - tions, and sing..... to Him, Sing.. to Him, and glo - ri - fy His
 goodness of God. Sing and be glad, Sing and be glad, Rejoice in the goodness of God, Glori - fy His
 goodness of God, Sing and be glad, Sing and be glad, Rejoice in the goodness of God, Glori - fy His

name for - ev - er more, Glo - - ri - fy His name for - ev - er - more, A - men, A - men, A - - men.
 name for - ev - er - more, Glori - fy His name, Glori - fy His name for - ev - er more.
 name for - ev - er - more, Glori - fy His name, Glori - fy His name for - ev - er - more. A - men, A - men, A - - - men.

SOLO TREBLE.

The marv' - - - lous, The

marv'-lous work behold, amazed, The glo - rious hie-rarch-y of heav - en, And to th'e - therial vaults resound,

The praise of God, The praise of God, and of the sec - ond day, and of the sec - ond

"The Marvellous Work." Continued.

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TREBLE SOLO.

TREBLE SOLO.

day, And to th'e - the-real vaults resound, The praise of God, The praise of God, And of the

The image shows a musical score for a Treble Solo. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a single melodic line across both staves. The lyrics are written below the staves, aligned with the notes. The lyrics are: 'day, And to th'e - the-real vaults resound, The praise of God, The praise of God, And of the'. The music is in a 4/4 time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

TREBLE AND ALTO.

TREBLE AND ALTO.

And to th'e - the-real vaults resound, The praise of God, The praise of God, And of the

sec - - ond day, and of the sec - ond day, The marv'lous work be - hold amazed the glorious hie - rarch-y of heaven,
and of the second day, the sec - ond day.

sec - - - ond day, and of the sec - ond day.

and of the second day, the sec - ond day.

6 7 $\frac{4}{3}$ 6 6 4 7

And to th'etereal vaults,.....resound the praise of God, and of the second day, The

And to, And to th'etereal vaults resound the praise of God, and of the see - ond day,

And to, and to th'e-the-real vaults, resound the praise of God, and of the second day,

marv' - - - lous work be - hold amazed, The glorious hic - rarchy of heaven, And to th'e-the-real vaults resound,

And to th'etereal vaults resound, And

And to th'etereal vaults resound, And

the praise of God, the praise of God, And of the sec - ond day, And

to th'e - the - real vaults, the praise of God, the praise of God, And of the second day, the second

to th'e - the - real vaults, the praise of God, the praise of God, And of the second day, the sec - ond

to th'e - the - real vaults... re - sound the praise of God, and of the sec - ond day.

day, And to the vaults, and to th'e - the - real vaults resound the praise of God, and of the sec - ond day.

day, And to the vaults, and to th'e - the - real vaults resound the praise of God, and of the sec - ond day.

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